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ABSTRACT

Q-sort methodology was used to examine the ethical and moral set of 61 professional journalists. The journalists completed a three-part instrument measuring their responses to ethical situations faced by newspeople, their underlying orientations, and their belief systems. Responses to the first part of the instrument yielded three profiles: Type A, characterized by a compassion for news sources and news audiences, a sensitivity to personal rights, and a disdain for manipulation; Type B, marked by a tendency to get news by whatever means necessary, if no innocent party is harmed; and Type C, characterized by a willingness to engage in situational ethics (except for a strong commitment to protecting news sources). Similar profiles emerged from the second part of the instrument, with all three groups (termed Types X, Y, and Z) demonstrating logical progressions through early Kohlberg stages of moral development and the majority of them leveling off at Kohlberg's Stage Five--demonstrating that most of the journalists had thought through ethical problems and were motivated by feelings of social contract and social utility. Responses to the third part of the instrument indicated that journalism tends to attract and nurture open-minded individuals. (FL)

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AN EARLY EXPLORATION

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JOURNALISM ETHICS AND MORAL DEVELOPMENT: AN EARLY EXPLORATION

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Mass Communications, with its dominance of the personal information systems in developed societies, have become the objects of critical focus as scholars and others attempt to understand social changes and their causative forces.

One of the questions that often emerges revolves around the effects of the moral or ethical set of the professional communicator. There is an assumption that measurements of the moral sets of those who mould society through the transmission of information will offer some clues as to the moral levels society is destined to achieve.

Many are willing to speculate on the moral levels of these practitioners, but few have compiled systematic data on the ethics or governing motives of professional communicators. This paper is, as the title suggests, a very early--and perhaps even primitive--effort to begin and to stimulate activity that will systematize man's knowledge of the ethical bases of a communicator's actions.

In this attempt to transcend the anecdotal level of media ethics studies so prevalent today, we have begun programmatic research utilizing comparatively sophisticated tools, such as a modified Q-methodology (25, 26) to probe, describe and analyze ethical behavior of journalists. Also employed are Rokeach's Dogmatism and the Gough-Sanford Rigidity scales (20), used in the belief that ethical decisions are not made independently of other cognitive-behavioral processes, and the concepts formulated by Lawrence Kohlberg (10) who argues that individuals progress through a logical sequence of moral development from childhood to maturity.

This scouring of the underbrush of epistemologies is an effort to understand how and why journalists engage in specific ethical behaviors and it produces the following report in three parts.

The first part explores, through Q-sort, the ethical response patterns of reporters to specific dilemmas, while the second part uses Q-sort to guage the motives of journalists in making professional decisions and the third section links the dogmatism-rigidity scales to ethical behavior patterns gleaned from the first two procedures.

I. ETHICAL SITUATIONS

Based on Whitlow and Van Tubergen's study of ethical patterns reflected by

participants in the 1978 Investigative Reporters and Editors (IRE) conference (31), we developed a 32-item deck of statements that reflected eight frequently discussed ethical situations faced by news journalists (See Appendix I). The 32 items emerged from anecdotal material discussed by writers such as Hulteng, Merrill, Swain, Merrill and Barney, and others, coupled with discussions with working reporters, journalism educators, and personal experience. Subjects in our study ranked (Q-sorted) these items. The sorting criterion was the degree of agreement with the response indicated by the statement for each dilemma. Our perceptions of the categories and the phrasings of the items were confirmed by a panel of journalism educators.

II. ETHICAL ORIENTATIONS

Independent of the 32 statements reflecting ethical situations, we developed a 32-item Q deck that attempted to gauge the underlying motivations or orientations journalists (or, for that matter, anyone engaged in "professional" roles) would bring to bear on their daily work. Dissatisfied with the plethora of research centering on quandary ethics because of its concern with overt behavior, we tried to answer why journalists are likely to behave as they do. For insights into this issue, we turned to Kohlberg, whose research on sequences of moral development hold promise for researchers seeking indications of moral or ethical potential and behavior of those who are determinors of mass media content.

Kohlberg is not primarily concerned with the content of moral choices, but with the reasoning or structure underlying such choices. By "structure" is meant the types of considerations a person uses in resolving a moral problem and the principles or logic by which these considerations are tied together (23). Kohlberg suggests that moral development is sequentially oriented, developing through a series of six stages. The stages are of increasing complexity, with each building upon and expanding the reasoning of the stage before. Data generated by Kohlberg, and the theoretical structure he has formulated, suggest an exploration of the underlying moral or ethical structure of those who have direct influence upon the mass media. Such an exploration could provide data that would allow a "typing" of each individual respondent according to his or her current "stage" of moral development, provide data for a longitudinal study of ethical development of mass communicators, allow comparisons with other professional and vocational groups, and provide data for predicting ethical development according to the background of the communicator.

A pressing question in this regard revolves around the moral values, or, as Kohlberg suggests, the structure from which judgments are made, of those who determine the content of the mass media. Probably a most important dividing line, in Kohlberg's reference frame, is the difference between a morality that develops as a visceral response to experience and what he calls a 'principled morality" that develops in response to the development of the "capacity to think about thoughts (moral judgment), rather than to think about persons, events, institutions." Sometimes this is referred to as the philosopher aspect of the individual. Thus, from a moral standpoint, it seems important to determine the capacity of the media determinors or gatekeepers to be philosophers, rather than craftsmen. A philosopher, it is assumed, will have greater capacity to ponder the social principles involved in a person's living together with others. Such ponderings, then, ought to produce greater responsibility in communications.

Kohlberg suggests that "concrete operations" are necessary for conventional morality to develop and "formal operations" are necessary for "principled morality" to develop. The suggestion here, of course, is that the type of ethics or morality needed in the mass media today may not "come naturally" to the communicator, but must be the result of formalized preparation (9).

To study these premises, a 32 item Q-sort reflects each of the six stages of moral development. In this, its preliminary form, the Q-sort has not been fully validated. The items were developed in a short time frame in order to take advantage of a unique data collection opportunity. Thus, the items were neither pretested nor submitted to an expert panel which could double check face validity. Essentially, the statements are reworked and paraphrased from significant findings published by Kohlberg and others. Each of the stages is described below. The statements, themselves, are in Appendix II.

STAGE I: The morality of arbitrary fixed rules, obedience to power and avoidance of punishment. Right and wrong are defined in terms of getting punished. Rules are assumed as arbitrary and fixed, regardless of the purpose or motives of the actor. If there is "conscience" involved, it is only the irrational fear of punishment. This is generally the child's first level of moral development.(Statements 1 through 5 fall in this stage)

STAGE II: The morality of instrumental egoism and exchange. As in teleological egoism, individuals at this stage behave in order to be rewarded. Judgments of what is right or wrong derive from questions over what will serve our own self interests, pleasure, and welfare, and, under certain conditions, the interests of others who are equal to or like us. Actions are "right" if they serve our interests and desires. We use other people knowing that they too may use us, were the roles reversed. Laws and codes are followed or broken not because they are right or wrong, but because of self-serving expediencies. Doing one's own thing is fully appropriate so long as one does not get caught. This is also generally

a child's stage, an older pre-teen. (Statements 6 through 12 fall in this stage)

STAGE III: The morality in interpersonal concordance. Acts are good and right if they are based on pro-social motives, since an overriding concern of people at this stage is an awareness of what other people think of them, and a desire to maintain generally positive relationships among people. As noted by Breed (3), journalists are often aware that being a good team player is sometimes more important to their careers than following their own good intentions. Behavior is judged as "right" and "good" on the basis of whether the act was motivated by pro-social intentions. Pecking orders are established, and decisions are made based on maintaining or improving one's standing in the pecking order. As is true of most pecking orders, people within them tend to think of each other in stereotypical terms. Kohlberg suggests that this stage is generally reached by high school students. (Statements 13 through 18 fall in this stage)

STAGE IV: The morality of rules, law and duty to the social order. Here, "right" is defined by categorical rules, binding on all members of society. Violation of the rules is seen as causing damage to all of society. Since a stable social order is of paramount importance at this stage, categorically and uniformly applied rules are appropriate. The society in question is much broader than the personal relationships in question at Stage III. (At Stage III, rules could be broken if done for positive pro-social reasons: Watergate was justified by some politicians and functionaries who felt loyal to Richard Nixon and group norms overshadowed broader social questions.) At the fourth stage, people are concerned that society runs smoothly and chaos is avoided. Roles are played: conflicts between diverging sets of laws or ethical pressures are handled with some difficulty. (A journalist in Stage IV whose newspaper has a code of ethics, but who believes the public needs to know some information available only if the code if violated is likely to face much dissonance, but would probably come down on the side of the code and law, since they are more specific than the abstract "public interest.") The problem at Stage IV is not knowing how to determine when one's conscience is right or when the cause one believes in is just. (Statements 19 through 26 fall in this stage)

STAGE V: The morality of social contract and social utility. Here, morality is seen not as a means for maintaining society, but as a reflection of the very reasons for societies. As a general rule, the means do not justify the ends. While circumstances justify periodic deviant acts, they do not make it right or lead to the suspension of moral categories. When they reach this stage, people recognize that the rule systems (codes, laws, etc.) mandated in earlier stages were simply one or two of many logically possible rule systems. Once they recognize this, the door is opened for the restructuring of society's rules into broader moral principles, all of them rationally devised. What would rational people conclude, and what will they accept? There must be a search for agreement, not based on majority opinion, but upon lines of reasoning which any logical social being could adhere to. At this stage, social institutions represent the kind of contract rational people have made with each other; institutions are relative and somewhat arbitrary, subject to change when circumstances and moods (i.e., rational moods) demand. Laws are major definers of moral obligation, as they were

in Stage IV. However, before a law is obligatory at Stage V, it must be consistent with individual rights and with the interests and welfare of the majority. The individual's obligation to law is part of the social contract inherent in living in society. Utilitarian arguments for codes and laws are seen as: laws and codes are there to serve the greatest good for the greatest number of people. If laws conflict with basic human rights, such as the right to live, the basic human rights will take precedence, since reasonable people can't be expected to throw away their basic rights. (Statements 27 through 30 fall within this stage)

STAGE VI: The stage of the morality of universal ethical principles. At this stage, reached by a very limited number of people, the principles involved are those of justice (of equal consideration of the claims of all human beings) and of respect for personality (of treating human beings as ends in themselves). These two principles are basically equivalent because to treat each person as an end in himself implies treatment of each person as a moral equal to his fellows. Moving from Stage V to Stage VI, people recognize that there must be some moral obligations and values valid for all humanity, regardless of law and social agreement. But, these moral ideals and rules aren't defined as rational moral principles except by those few persons who reach this final stage of moral development. Once there, the principles provide a general rational guide to moral decisions, a means of resolving conflicts. Like Kant, adherents of moral principles firmly believe that the categorical imperatives make as much sense for the rest of humanity as they do for themselves. Humanistic principles reflect a sense of obligation to all human life. Conscience and princple are more to be valued than law. Ultimately, moral choices which would injure the self-concept and social standing of individuals at lower stages are made by Stage VI adherents without reference to personal and ultimately egoistic sentiments of self-blame and loss of integrity. JOurnalists operating at this stage would not typically be Guild members, would probably reject codes of ethics, would probably find themselves moving from newspaper to newspaper until they found a refuge position, one in which they had "star reporter" status and could circumvent office norms. Our guess is that they would more likely be found among the ranks of columnists and editorial writers than among the best reporters, if they could be found at all. That, however, is conjectural at this stage. It is probably safe to say that journalists with this principled morality would not fit well in the average newsroom as they would display characteristics of Merrill's "existential journalist" (14) and Johnstone's "participant journalist"(8). Establishmentarians and neutralists they are not, but they would more likely be called "moral heroes" by history. (Statements 31 and 32 fit into this stage)

III. BELIEF SYSTEMS

The third part of the instrument utilized in the present study was a composite scale consisting of randomized statements used in Rokeach's Dogmatism Scale (Form E) and the Gough-Sanford Rigidity Scale. These scales seemed particularly germane to our efforts to understand moral behavior, since they measure the extent to which subjects' minds are relatively open or closed, as well as their analytical patterns.

Rokeach's theories on belief systems include the proposal that cognitive systems are relatively open to the extent that people can receive, evaluate and act on relevant information received from the outside on its own intrinsic merits, unencumbered by irrelevant factors in the situation arising from within individuals or from the outside (20). Thus, the more open-minded the professional communicator, the more readily he can perceive information about the world and evaluate it independently of his perceptions of the sources of that information, the more readily he can synthesize information, and the more readily he can rationally perceive distinctions among people, situations and ideas. In short, the more his perceptions and his reliance upon others as source of information are empirical and the more he can synthesize independently of irrational inner forces, the more open-minded he is.

On the other hand, individuals can be said to be dogmatic to the extent that they have, as Rokeach describes it, a)a relatively closed cognitive organization of beliefs and disbeliefs about reality, b) organized around a central set of beliefs about absolute authority which, in turn, c) provides a framework for patterns of intolerance and qualified tolerance toward others (19). Such individuals are susceptible to cognitive confusion between information and sources of information, and are thus prone to closed systems of thinking and believing. The two-valued, black-white orientation of the dogmatists finds them overidentifying with absolute authority and a variety of arbitrary causes, and as a result the dogmatists attempt to defend themselves against feelings of aloneness and isolation, self-hate and misanthropy. According to Rokeach, the more closed the belief-disbelief system, the more it represents, in its totality, a tightly woven network of cognitive defenses against anxiety. In the extreme, the closed system is nothing more than the total network of psychoanalytic defense mechanisms organized together to form a cognitive system and designed to shield a vulnerable mind (20).

While the measure of open- and closed-mindedness established by Rokeach measures, among other things, the capacity of the mind to synthesize information, it does not measure analytic thinking. Rokeach years ago maintained that rigidity was a different construct from dogmatism, as rigidity is characterized by the inability to change one's set when the objective conditions demand it, as the inability to restructure a field in which there are alternative solutions to a problem in order to solve that problem more efficiently (18). Later, he noted that both dogmatism and rigidity refer to forms of resistance to change, but that dogmatism represents a relatively more intellectualized and abstract form than rigidity (19).

Rokeach and his colleagues noted that while rigid and dogmatic thinking appear to be synonymous in their concern with resistance to change, rigidity refers to the resistance to change of single beliefs or sets of habits and dogmatism refers to the resistance to change of entire systems of beliefs. In a broader sense, they argued that the referent of dogmatic thinking seems to be a total cognitive configuration of ideas and beliefs organized into a relatively closed system, while rigidity points to difficulties in overcoming single sets of beliefs encountered in attacking, solving or learning specific tasks or problems.

A study of the belief systems of mass media gatekeepers struck us as being highly significant, especially given their need to rapidly pass judgment on the newsworthiness and appropriateness of items they face in quantity each day. We wondered if the nature of the reporting and editing tasks, which seem to mitigate against slow, careful, analytic and synthetical reactions, somehow lent themselves to dogmatic and rigid patterns of behavior. We also wondered how subjects' measures of dogmatism and rigidity correllated with their responses to ethical dilemmas and measures of their moral development.

As applied to the present study, the 40-item Dogmatism Scale and the 22-item Gough-Sanford Rigidity Scale were combined, and subjects indicated their relative agreement or disagreement to each item on a Likert-like scale ranging from "-3" as an indicator of very strong disagreement to "+3" as an indicator of very strong agreement. In keeping with Rokeach's methodology, the mid-point or "0" to indicate neutrality, was omitted.

Because both sets are standardized sets of scales, they are not included in this paper, but may be found in Rokeach (20).

ADMINISTRATION

The impending data collection opportunity for which we rushed preparation of the testing materials was the 1978 national convention of the Society of Professional Journalists-Sigma Delta Chi in Birmingham, Ala. About 50 persons attending that meeting--primarily journalists, but also several journalism students and teachers--were asked to indicate their degree of agreement with the 32 items in the Ethical Situations Deck and the 32 in the Ethical Orientations Deck by arranging each deck in a forced distribution Q-sort (See Figure 1). Each deck of items was shuffled to avoid pattern error. The Situations Deck was administered before the Orientations Deck because of speculation that subjects would more readily respond to the complex sorting task by beginning with a relatively concrete

FIGURE 1: FORCED DISTRIBUTION USED IN SORTS OF ETHICAL SITUATIONS AND ETHICAL ORIENTATIONS

Rank:	1	2	3	4	5	6	7	8	9	10	11
No.of Items:	1	2	2	4	4	5	4	4	2	2	1
	Disagree										Agree

than with a relatively abstract deck.

After the SPJ-SDX convention, data from several more professionals were added, bring the sample of respondents for the study to 61. Separate factor analyses were performed on the two sorts supplied by these 61 subjects. (Factor analysis employed the principle axis method, but communality estimates were from the first centroid factor because the number of variables in these analyses was greater than the number of observations. Similar criteria were employed in determining factors to retain. Retained factors for the Ethical Situations data accounted for 87.5% of trace variance--56.3% of total variance; and for the Orientations data, 80.7% of trace--49.8% of total. Varimax rotations were employed for both data sets.)

RESULTS

ETHICAL SITUATIONS:

A three factor solution seemed to provide the best explanation of the Situation sort. Interpretation is based on the z-scores for each type identified by the factoring process. A large positive z-score--included with the statements in Appendix I for each factor type--indicates that the journalists in the specific group (referred to here as Groups A, B or C) tended to agree strongly with that item statement. The larger the negative z, the stronger the disagreement. Of the 61 subjects in the study, more than half (33) emerged as Type A; 16 were Type B, and 12 were Type C.

Interestingly, perhaps because we didn't expect such homogeneous responses from such a diverse group of journalists, 17 of the 32 Ethical Situation statements emerged as concensus items, with no more than a 1.0 z-score range among the three types. All types, for example, were outraged at the idea of accepting pay from a person or organization desiring to avoid publicity (Statement #9), a statement with the highest negative z for all three types. Likewise, there was universal unwillingness to interfere with a ransom drop merely to get a story (#15), to fake a document to get a source to loosen up (#23), to use a wiretap (#32), to send a personal complaint to a car dealer on news organization stationery (#2), or to

allow readers to deduce the identity of a source who requested anonymity (#5). The other concensus items fell largely in the neutral or "indifferent" regions of the z-scores for all three types.

It is, however, in the differences across types of journalists that our main interest lies. Regardless of the absolute level of acceptance of an item by a type of journalist respondent, the relaltive acceptance or rejection in comparison among the types will build some description of those behavioral intentions which distinguish one group of practitioners from others. Again, in this analysis, the absolute value of the individual z-score for an item in a type is not of as great a concern as the z-scores in relation to each other across types.

The Type A group most strongly rejected illegal and/or questionable moral activities, such as having sex with a news source (#18, #20), stealing something to make a story go (#29), interfering with a ransom drop to get a story (#15), or faking a document to open up a source (#23). They would reluctantly go to jail before revealing a confidential source (#4), and appeared unwilling to manipulate or con their sources (#21, #17, #8, #7).

The Type A journalists, most strongly of the three groups, rejected the idea of accepting payment from a source seeking to avoid bad publicity (#9). Also strongly rejected by Type A's are the use of wiretaps to get stories (#32), pretending they were deputy coroners to get information about a shooting (#26) or making a drug buy (#31).

In short, Type A demonstrates compassion for sources and news audiences, a sensitivity to personal rights, and a disdain for manipulation. This type of journalist contrasts most strongly with the Type B journalist in the former's extreme rejection of, but the latter's indifference toward, having sex with news sources (#18, #20), and stealing something to make a story go (#29). Type A is neutral toward the idea of lighting a fire under an official by accusing the official of withholding information (#19), or creating the impression that he or she knows what the officials may be concealing (#25), but Type B wouldn't hesitate to do so. Type A will accept no money, gift, even drinks, from sources (#8, #10), but Type B seems wholly unconcerned about freebies. In fact, Type B is even willing to let sources believe they can get prominent positive mention if it will result in more information (#17), will reveal to editors the names of confidential sources (#3), and will eavesdrop (#28) or wander into closed meetings (#25)--all reporting techniques frowned upon by Type A journalists.

The contrast between Type A and Type C journalists is more subtle. The most extreme variance between the two is over the issue of stealing to report

the news (#29), with Type C indicating a willingness to do so. Of lesser, but still significant variance, is Type C's willingness, but A's unwillingness, to read whatever has been left exposed on a source's desk (#27), to feel obligated to report that a mayoral candidate had received psychiatric care 25 years ago (#14), and to arrange and make a drug buy (#31). Also, while Type A only moderately supports the idea of going to jail rather than revealing a confidential source (#4, #6), Type C very strongly supports that particular journalism "ideal". Finally, Type A and C disagree over revealing confidential sources to their editors (#3): Type A is neutral (+0.4), but to Type C the idea just doesn't seem right (+1.4).

Our comparison of Types A and B has already revealed much about the latter, who seem in many ways to be the mirror image of the compassionate, sensitive Type A journalist. A great deal can be deduced about Type B by looking at the pattern of strong agreement with Q-statements advocating manipulation of, or collusion with, both personal and physical news sources (#25, #19, #30, #23, #27. #8, #28). However, Type B, like Types A and C, draws the ethical line at accepting bribes from sources seeking to control news flow (#9). And, despite other answers showing willingness to manipulate sources, Type B disagrees with the idea of identifying himself or herself as a deputy coroner to get information about a shooting (#26), and wouldn't use company letterhead to complain to a car dealer (#2), nor interfere with a ransom drop to get a story (#15).

One way to interpret these Type B responses is to note the tendencies to get news by whatever means necessary if the only one manipulated is the source, but an unwillingness to do so if "innocent" third parties are wronged. The Type B newshound seems to find news as a value in itself, and will not compromise on his or her commitments to the news organization. Perhaps underlying all these responses is a dedication to the public's need to know. As noted above, this kind of journalist doesn't mind romancing or having sex with news sources (#18, #20), or even stealing something (#20) if a good story will emerge, so a pattern of ends justifying the means becomes apparent.

The greatest difference between Type B and Type C journalists centers around their attitudes toward confidentiality of sources. The Type B journalist is somewhat negative (-0.8) toward the statement that "It doesn't seem right to me to reveal the name of an 'off-the-record' source to anyone, not even to my editor," (#3), but the Type C journalist strongly agrees with the statement (+1.4). The same differnce occurs regarding the question of allowing sources to believe they would get prominent positive mention just so they would reveal better information

(#17), with Type B disagreeing and Type C agreeing with the item. The third greatest variance between Types B and C comes with B's neutrality toward and C's rejection of the statement "Protecting a confidential source simply means not reporting the name; it doesn't mean I have to risk going to jail to protect every source---good, bad and indifferent---I talk with" (#6). Type C doesn't want to compromise with source by taking freebies (#8, #10) or sex (#20, #18)--two things that don't seem to bother Type B. And, while Type B willingly manipulates sources by pretending to know more about the story than he or she actually does (#25) and "lights fires" under officials (#19), Type C rates these items closer to neutral.

Since several elements of the Type C response pattern have been mentioned or implied in the earlier remarks, its description can be brief. Type C's strongest concerns are over protecting confidentiality of sources (#4, #3, #6). However, Type C is not about to be manipulated by those sources (#17, #19), and wont try to have sex with them (#18, #20). Type C is not bothered by the idea of reading information left exposed on a source's desk (#27), but will not use a wiretap (#32) or engage in misrepresentation (#27, #23) to get information. On the other hand, Type C is somewhat willing to steal (#29) to make a story go--a seeming inconsistency. To generalize about this type of journalist is somewhat more difficult than generalizing about Types A and B. While Type C is a stickler on dealing with and protecting sources, he or she seems otherwise oriented toward situation ethics. In seeking a descriptive term for our Type C journalist, "expedience" comes to mind.

From demographic data generated as part of the study, we are able to draw some tentative profiles of the three types. The 33 Type A journalists include 21 males and 12 females; they come from all across the United States, with slightly more from the mountain and southern states. Most graduated, or will graduate, with degrees in journalism, with minors in the humanities or social sciences. Five have masters degrees in communication, or a doctorate. The largest number of them, 11, work as newspaper reporters or editors; five are in television news, five still work for their campus publications, and four are journalism instructors. When compared with the other types, an important characteristic is that, as a group, Type A journalists have by far the broadest and longest tenure in the profession.

Type B journalists are almost as likely to be female (seven of the 16) as male. Since the overall population of the study showed a 40 male, 21 female dominance, this factor, relatively speaking, is female dominated. A majority, nine, of Type B's have graduated with journalism degrees, and five others have not com-

pleted their journalism degree programs, so an overwhelming majority are products of journalism schools. Like the Type A journalists, they split about evenly between humanities and social sciences as minor fields of study. Five have masters degrees and one a PhD--the same totals as in Type A, despite having but half the sample representation. The largest number are from the midwest (seven), with three each from the southern and mountain states, two from the southwest, and one from the east. Perhaps because this group contains several young journalists who have not yet graduated from college, the overall breadth and length of professional experience is quite limited. Four work on newspapers, four on campus publications, two are in newspaper management, two in television news, one is a journalism teacher, and one is in public relations.

The 12-member Type C group is very strongly dominated by males--there are but two females in the group. Half have graduated with journalism degrees, two have some journalism studies in college, and two others majored in social sciences. Five minored in humanities, three in social sciences. Five have masters degrees, four of them in communications. The typical Type C journalist is most likely to be from the midwest or east, working in a news editorial or teaching job, with a slightly smaller chance of being in public relations or working on a college paper. Like Type B journalists, Type C's tend to have limited professional experience.

Table 1 contains a summary of the salient general points upon which there appears to be broad disagreement among the three types.

ETHICAL ORIENTATIONS:

We find it appropriate to interpret our second Q-sort, the Ethical Orientations sort, somewhat differently from the interpretation made of the Ethical Situations sort. We have arrayed the Orientations z-scores for the three types according to Kohlberg Stage of Moral Development. Kohlberg theory would suggest that one stage would tend to dominate each of the types, with all other types in a subordinate position. As Figure 2 shows, all three types (designated here as Types X , Y and Z to differentiate them from the Situations types) produced negative sortings of the first three stages of moral development, with some uniformity indicated in response to the first three stages: Stage I is the morality of arbitrary fixed rules, obedience to power and avoidance of punishment; Stage II is the morality of instrumental egoism and exchange, and Stage III is the morality of interpersonal concordance.

However, for Stage IV (the morality of rules, law and duty to the social

TABLE 1: SUMMARY OF SALIENT SITUATION ATTITUDES BY TYPES (A, B, C)

	TYPE A Longest Professional Exp. Journalism Deg.	TYPE B Female Group Limited Prof. Exp. Journalism Deg.	TYPE C Midwest-East Orient. Limited Prof. Exp. Non-Journalism Likely
Sex w/ sources	No	Indifferent	No
Steal Information	No	Indifferent	Yes
Accept Gifts	No	Yes	No
Go to Jail	Reluctant	Yes	Yes
Manipulate Sources	No	Yes	Nc
Make Drug Buy	No	No	Indifferent
Reveal Sources To Editors	Indifferent	Yes	No

order), all three groups responded positively, while only Types X and Y were positive in their reactions to Stage V statements (the morality of social contract and social utility). All three were highly positive to Stage VI statements (morality of universal ethical principles, moral hero).

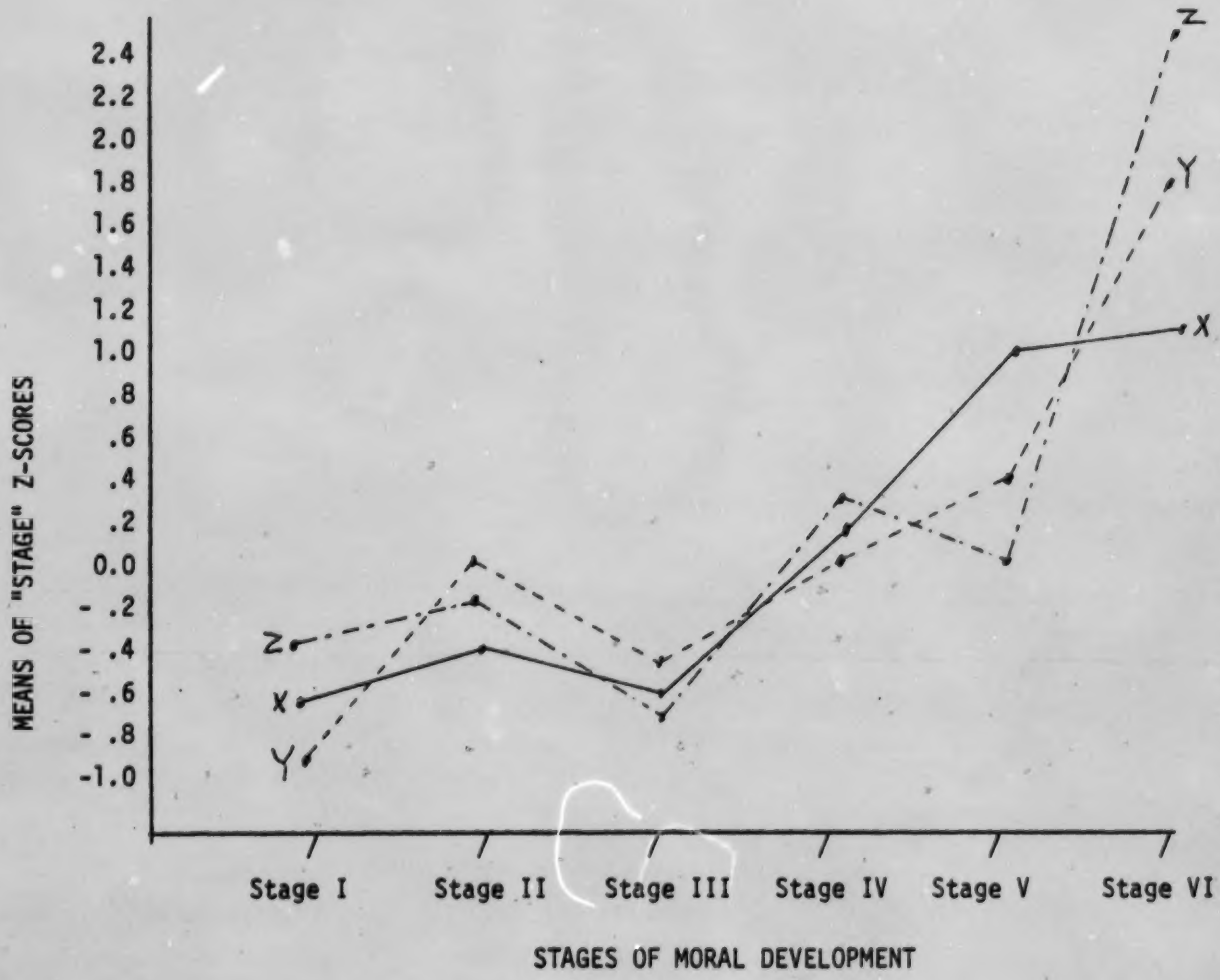
Only one type, Type X, showed consistent progression from the negative view (-0.6) of Stage I through the positive view (+0.8) of Stage VI. If our instrument is valid, Type X demonstrates the moral development Kohlberg suggests exists for adults who have progressed logically through the various stages. Types Y and Z showed interesting and perhaps explainable fluctuations between stages.

The sharpest difference between the three types followed the general agreement at Stage IV. On Stage IV, all three types are positive in their view, with Type Z moving to a slightly negative view of the Stage V statements or orientations, and Type Y showing only slightly positively on Stage V.

The greatest overal fluctuation is in Type Y, which demonstrated the highest negative score for Stage I (-0.9) and a very high positive score on Stage VI (+1.95).

One explanation for the high scores on Stage VI by all three types may be that Stage VI is an "idealistic" stage. Neither statement in that stage group

FIGURE 1: RESPONSE PATTERNS, BY TYPE, TO ORIENTATIONS ETHICS DECK, USING Z-SCORES AND KOHLBERG'S STAGES OF MORAL DEVELOPMENT



Legend:

Type X = _____

Type Y = ----------

Type Z = -.-.-.-.-.-.-.-.-.-.

were "confrontation" statements. Both were abstract and might be considered to be outside the realm of practical experience for young journalists.

That stage, for example, produced one of its two statements as a concensus statement (#31, on the inviolability of professional promises). On the other statement there is sharp variation between types; the "conscience and princple over codes and laws" statement (#32) shows one of the greatest deviations from average typal scores on all 32 statements in the deck: X= -0.2, Y=+2.0, Z=+2.7.

Respondents may have not actually experienced the types of ethical situations raised by the Stage VI statements. (Stage VI is reserved for moral heroes and it is unlikely many, if any, of the respondents have had sufficient experience in the moral hero field to qualify). Their answers, then, are probably more in the abstract than would be likely with other responses, and as such they may have been more idealistic than realistic.

Finally, it may well be that the statements are not adequate, adding to the problem caused by having only two statements in the stage category. We found it somewhat perplexing to generate Stage VI statements which, by their nature, need be so Kantian or so blatantly idealistic that only a nay-sayer would fail to rank them high in the sorting process.

If a tentative conclusion might be drawn on the basis of Figure 2, and eliminating Stage VI results on the ground of idealism or impracticality, it is for discussional purposes and should be viewed as a crude beginning that might stimulate further explorations in the area of moral development among young journalists.

Having said that, we venture forth: It is suggested that the Type X and Y respondents have the strongest tendency to Stage V behavior and that the Type Z respondents are more likely to be Stage IV in their orientations.

Comparing each type against the other two types, as we did with the Ethical Situations portion of the study, we find that Type X holds strongly to professional commitments (#31), to explicit and enforceable codes of ethics (#19, #25, #21), and to minority or dissident rights (#28), while relishing employment where supervisors exemplify ethical norms (#14).

The greatest difference between Type X and Type Y is the former's commitment to codes of ethics and standards of performance and the latter's indifference toward or rejection of the same: the four statements with the widest divergence of opinion between Types X and Y all dealt with codes and their application (#21, #20, #25, #19).

In comparing Type X with Type Z, we note the greatest divergence between X's support and Z's indifference toward dissidents (#28), X's neutrality toward

and Z's strong rejection of being a team player (#13) and X's cooperation with supervisors against his or her better judgment (#15).

In drawing an Ethical Orientations profile of Type Y journalists, we find them strongly supporting conscience and principle over codes of ethics (#32)--indeed, unlike Type X, the statements concerning codes receive far less favorable response, ranking no higher than eighth (#19), thirteenth (#27) and fourteenth (#25) in the descending array of z scores for this type. Other highly supported statements deal with willingness to violate laws in order to operate in the public interest (#29), and to support rights for unpopular dissidents (#28). Other strongly supported statements reflect Type Y's concerns for individualism (#31, #11) and a sense of "fair play" (#22, #11, #31). Type Y disagreed most vehemently with breaking laws and going to jail over a "professional ethic" (#2), with taking gifts and favors to "grease the skids" with business associates (#12), with violating personal ethics to make things run smoothly around the office (#17), and with acting only to avoid punishment (#1).

The greatest difference of opinion between Type Y and Type Z is in the former's tolerance of dissidents (#28), willingness to violate laws in the public interest (#29), and rejection of the argument that everyone should follow a universal code of ethics so journalism can be a full-fledged profession (#20).

Type Z, as we have noted, strongly supports the Stage VI call for conscience and principle over codes and the law (#32) and recognition of personal rights (#31), but we have to drop down ten more statements in thedescending array of z-scores before we find our Type Z journalist agreeing with <u>any</u> Stage V statements. In the meantime, Type Z is hung up on Stage III and IV concerns over codes and rituals.

Type Z most strongly rejects acting only to avoid punishment (#1), but also rejects--nearly as strongly--the Stage IV statement that "So long as I had acted in accordance with my own moral code, I don't think I should be reported or punished if I had broken a law in the course of doing my job" (#24) and three other statements concerned with individuality vis-a-vis team play: "I would violate a professional code of ethics if it seemed necessary to make things run smoother around the office" (#17), "I can see that being a good team player at my office is sometimes more important to me professionally than following my own inclinations (#13), and "One of the best reasons to respect one's bosses is because if you don't the organization wont run as smoothly." (#18).

Demographic data generated with the study suggest that the Type X respondent, with Stage V tendencies, tends to be a male newspaper reporter based in the South

with college experience or degree in journalism or communications and minor studies in the humanities. Of the three, the Type X respondent has the broadest and lengthiest range of practical experience in journalism. Type X has the largest number of respondents, 25, compared to 22 for Type Y and 14 for Type Z.

The distinguishing characteristic of the Type Y individual, who is slightly less Stage V oriented, is that of a newspaper reporter from areas other than the South, with a communications or journalism degree and a minor in humanities. This type is more likely than the other types to have a college degree; three-quarters of Type Y's are fairly young, having three years or less of professional experience.

Type Z, with its Stage IV orientation, is more likely to be working on or to have a degree in an area outside journalism or communications, and a minor in the social sciences. Most of the Type Z journalists have less than one year of professional experience, perhaps since most are still in college. These individuals appear to have retained a certain abstract idealism toward journalism and ethics, as indicated by their high rankings of Stage VI statements. However, as noted earlier, they gave quite low rankings to Stage V statements--those statements dealing with social contract and social utility. This, coupled with other rankings by respondents in this type, indicates that Type Z journalists adhere to strict rules, law and duty to the social order. To us, it appear these young journalists are basically oriented toward the institution of journalism, accepting it as a vehicle for keeping social cohesion rather than as an instrument for change in the basic social order.

BELIEF SYSTEMS:

The most significant conclusion to be drawn from the measurement of open- and closed-mindedness and flexibility and rigidity is that the Situational Type B journalists are significantly higher in measured dogmatism than Types A or C and that Orientations Type Z journalists are much higher than either Types X or Y on the same scale. Little difference is seen among the various groups' levels of rigidity. Table 2 shows the scores of each of six types on the two measures.

Actually, according to norms reported by Alter and White (2), only the Type Z journalists are above the national mean for measured dogmatism. In their compilation of results from some 12,997 subjects, the overall mean dogmatism score was 159.21. Since that is the mean, even the highest scoring journalists (Type Z at 161, Type B at 155) were not in any significant sense dogmatic; they were about average. However, the very low dogmatism scores of all other types of journalists

TABLE 2: DOGMATISM AND RIGIDITY SCORES FOR SIX TYPAL GROUPS

		SITUATION TYPES			ORIENTATION TYPES		
		TYPE A	TYPE B	TYPE C	TYPE X	TYPE Y	TYPEZ
	$\bar{X}$	133.8	155.2	141.0	135.1	135.5	161.0
Dogmatism	N*	28	16	10	23	18	13
	$F_{2,51}$	5.315	$p < .008$		8.139	$p < .001$	
	$\bar{X}$	90.0	95.5	93.9	93.2	88.4	96.3
Rigidity	N*	28	16	10	23	18	13
	$F_{2,51}$	1.039	p (n.s.)		1.578	p (n.s.)	

*N for Dogmatism and Rigidity tabulations varies from total sample. Not all subjects completed these scales.

studied indicates that the profession may attract and nurture open-mindedness in its practitioners. Returning to Rokeach's (2) definition, we note that when compared to large national samples our journalists appeared capable of receiving, evaluating and acting on relevant information on its intrinsic merits, unencumbered by external forces. That, we might add, is entirely consistent with the rhetoric of the profession. The 136 average dogmatism score posted by Types A and C and Types X and Y is in the range of reported scores for samples of advanced medical students, industrial scientists, industrial department heads and psychiatric therapists. (2).

We cannot help but note, however, that there is something about our Type B and Z journalists' beliefs that warrants further investigation.

CONCLUSIONS

We have already used several adjectives to describe the dominant characteristics of each type of journalist revealed in this study. But, to sum up:

Type A, the largest factor in the Ethical Situations study, appears compassionate, non-manipulative and dedicated to public welfare. He or she is likely to have more years of news editorial experience, to have a degree in journalism and to be fairly open minded.

Type B, the second largest factor, but only half as large as the Type A group, appears driven by the desire to "get the story" by whatever means, so long as innocent third parties are not wronged. Dedication to the public's right to know

is manifest in Type B, as is a determination to manipulate all his/her personal and physical sources. Interestingly, since females have a greater statistical chance than males of falling into Type B behavior, they are also willing to use sex as a reportorial tool. The typical Type B is still in or barely out of journalism school, although he or she is also quite likely to have a graduate degree. Therefore, Type B people may not have "put to the test" some of the rhetoric or myths learned at the feet of journalism professors. However, while picking up the myths of journalism, when compared with Types A and C, our Type B journalist doesn't appear to be doing much about gaining a broad-minded perspective of the world, despite the argument that the university is ostensibly the training ground for open-mindedness and the American Council on Education in Journalism's demand that three-quarters of a journalism student's coursework be in the liberal arts.

Type C, the smallest of the three groups, is less readily categorized, but appears to engage in expedience and situational ethics except for a strong commitment to the idea of protecting the identity of confidential sources. A strongly male-dominated group, Type C has limited professional experience, comes off as being fairly open-minded, and is more likely than either of the other types to have an advanced degree in journalism or communication.

Somewhat similar profiles emerge from the Ethical Orientations phase of our study. All three groups there demonstrated logical progression through early Kohlberg stages of moral development, with the overwhelming majority of them (Types X and Y) leveling off at Kohlberg's Stage V--an impressive demonstration that most journalists in the sample have thought through ethical problems and appear motivated by feelings of social contract and social utility.

Type X, with 25 individuals, shows logical progression through all six stages of moral development. The male-dominated factor is concerned with the values of professional codes and honoring professional commitments to peers and outsiders with whom they deal. This kind of journalist does not believe the ends justify the means; he or she willingly allows periodic deviancy while holding to moral principles. In short, he or she appears to be a humanist who may be using journalism as a means for serving and preserving society--and may have little interest in making journalism a profession if it has to mean everyone in the business must follow an inviolable universal code that would probably be more concerned with serving the interests of the profession than of the society. These perspectives may emerge from the many years of practical experience in news-editorial jobs the

average Type X journalist is likely to have had, and perhaps from earlier groundwork laid down in journalism school. Type X is the most open-minded of the three orientation types, although only slightly more so than Type Y. Whether open-mindedness was brought to or resulted from the practical experience must remain an intriguing but unanswered question.

Type Y is quite similar to Type X, having progressed fairly logically through the Kohlberg stages (although demonstrating a greater rejection of Stage III statements concerned with interpersonal concordance and team play than with Stage II statements about instrumental egoism and exchange). Type Y is unconcerned with codes of ethics, supporting conscience and principle over such formalized structures. He or she has a sense of individualism and fair play. The fairly well educated and youthful Type Y journalist is also quite open-minded.

Type Z journalists come off as being quite similar to Type B's, and are the mirror image in ethical orientation and open-mindedness, of the dominant factors. Far more concerned with rules, laws, and a sense of duty to keeping social order than the other types, Type Z's high scores on the dogmatism test demonstrate a cognitive fixedness that would appear more comfortable with such rules and laws than with having to judge news articles and reporting situations on abstract and subtle grounds such as Stage V journalists from Types X and Y. More likely to be female than male, the Type Z journalist is just getting started in the profession and has probably not yet faced many of the ethical problems posed by the study. Some reactions were probably visceral, some idealistic; but a readily discernible pattern emerged as this young journalist completed our study: an unwillingness to question authority figures, whether supervisors or sources; an unwillingness to chance losing out in the team pecking order as the price for individuality, and the expectation of punishment for deviant behavior, even if such behavior is professionally motivated. Such a journalist displays many of the conservative traits Johnstone attributed to "neutralists" (8), but couples them with professionally limiting characteristics.

Table 3 shows the Situation types don't vary according to Orientation type, raising a question about difference of products from the two decks within the same sample. The best we can do at this point is to answer speculatively that the journalist of the sample probably acts in different was than he intellectualizes.

Contrasting our ethical types with other recent profiles of journalists, we note that despite the fact that the overwhelming majority of respondents belong to the Society of Professional Journalists, significant numbers of them appear

TABLE 3: CROSS-TABULATION OF TYPAL MEMBERSHIPS BY SITUATION AND ORIENTATION SORTS

		Orientation Types			
		Type X	Type Y	Type Z	Total
Situation Types	Type A	15	11	7	33
	Type B	5	5	6	16
	Type C	5	6	1	12
	TOTAL	25	22	14	61

Chi Square = n.s.

willing to engage in quite unprofessional behavior. Despite the SPJ Code, and its emphasis on social responsibility, fair treatment of sources, and avoidance of entangling freebies, significant numbers of the journalists studied displayed a cavalier attitude toward such policies. Few of the journalists participating in the present study displayed the traits of Merrill's "existential journalist," the highly individualistic, "authentic," non- or anti-establishmentarian (14), but many in the Type A, X and Y groupings approximate that type of journalist with their belief in principle over pragmatics, ethics over "la technique" and the bureaucracy.

Fortunately, if we may be permited such a value judgment, the largest proportion of our journalists appear to have given serious thought to their professional commitments. The longer they have been on the job, the more likely they are to be open-minded and thoughtfully responsible. The majority are anything but the narrow-minded cynical curmudgeons popular rhetoric tells us we can expect to find in America's newsrooms.

Unfortunately, if one more value judgment may be permitted, many of the younger journalists, fresh out of or still in journalism schools, display disturbing tendencies toward closed-mindedness and knee-jerk reactions to ethical dilemmas. They echo the myths of the craft, perhaps as taught them by journalism professors who themselves just might be substituting "seat of the pant" epistemology for thoughtful, critical analysis. We have only the beginnings of evidence showing correlations between journalism professors' values and those of their

students, and hope to pursue this line extensively in the future.

By its very nature, the small sample Q-methodology employed in this study does not permit broad generalization or statistical projection onto the entire journalistic population. But in its intensive study of a small number of relevant subjects--in this case, 61 "professional" journalists--it permits conclusions about the types of characteristics we can expect to find in the entire population. For us, this preliminary investigation has served its purpose, and it behooves those of us interested in the ethical development and behavior of journalists to pick up where we think this preliminary investigation leaves us--with an awareness that there are significant differences of opinion in the journalism profession over what constitutes ethical performance, and a need for much more study of the underlying motivations and manifestations of that performance.

September, 1979

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APPENDIX I: ETHICAL SITUATIONS STATEMENTS,
WITH Z-SCORES FOR THREE FACTOR GROUPS OF RESPONDENTS

	Factors (Types)		
	A	B	C
1. If stories I had done about a company has caused a temporary drop in its stock, I would not invest in the stock even though I knew it would go up again substantially.	0.4	0.7	0.1
2. If I were going to write a local dealer about, say, a lemon of a car I'd just purchased, I would not hesitate to put my complaint on the letterhead of my news organization.	-0.6	-1.0	-0.8
3. It just doesn't seem right to me to reveal the name of an "off-the-record" source to anyone--not even to my editor who might question me regarding the source's credibility.	0.4	-0.8	1.4
4. I'd rather not spend the night (or nights) in jail, but I'd do it before i'd ever reveal a confidential source.	1.1	1.7	2.4
5. When a source with a distinctive speech style talks to me under non-attribution, I'll quote him directly (without name) even though many in the community will probably recognize his unique way of putting things.	-0.7	-0.8	-0.7
6. Protecting a confidential source simply means not reporting the name; it doesn't mean I have to risk going to jail to protect every source--good, bad and indifferent--I talk with.	-0.8	-0.1	-1.8
7. If an F.B.I. agent offered to give me first break on some important arrests in exchange for information I had that would help make his case--I just couldn't go along with that.	0.5	-0.1	0.1
8. To remain absolutely above reproach as a journalist, I will never accept anything--money, gifts, even a drink--from a source.	0.5	-0.9	0.6
9. There are some stories that I'd be willing to "ignore" if the person or organization that want to avoid bad publicity were willing to pay me.	-2.4	-2.8	-2.2
10. I know some people in journalism are opposed to a reporter's accepting any freebies--tickets, meals, drinks, gifts, etc., but it seems to me it would be better to accept them (especially if they are small items) than to risk offending an otherwise valuable source.	-0.6	0.5	-0.7
11. If a government agent (CIA, FBI, etc.) asked me to kill a story on grounds of national security, I'd probably do it.	-0.3	-0.4	0.5
12. If I discovered that the governor was having an extramarital affair, I don't think I should try to report it so long as the affair did not seem to affect the governor's job performance.	0.4	0.8	0.2
13. If I had information that pretty clearly suggested that a local man had been technically engaged in espionage, I'd have to report the story, even if the man threatened to commit suicide if the story were printed.	0.3	0.2	0.7

	A	B	C
14. If I discovered that a woman running for mayor had had psychiatric care for a nervous breakdown some 25 years earlier, I would be obligated to report it.	-0.7	-0.1	0.8
15. If I had discovered the time and place of a ransom drop but knew that if I showed up I could jeopardize the kidnap victim, I would not go--even though I'd lost a great first-hand story.	1.6	1.3	0.8
16. A reporter is in the position to keep all parties in a controversy informed about each others activities; since this can only help to make my story bigger and better, you can bet I'd do it.	-0.7	-0.1	-0.7
17. I would never let a source believe he or she would get prominent positive mention in my story just so I could get more and better information.	0.7	-0.6	1.4
18. Even if I found a source personally and sexually attractive, I would not have sex with him or her just to get information.	2.0	0.2	1.3
19. I think a good way to "light a fire" under an official who is sitting on a story is to tell the official that I'm going to report what I know and name him or her in the story as one withholding information.	0.1	1.9	0.8
20. If I thought it would improve my story, I'd be willing to "romance" a source of the opposite sex a little bit.	-1.5	0.3	-1.3
21. While I might "fail to mention" I was a reporter to someone in order to get information, I would never tell a person I was someone I'm not.	1.1	-0.8	0.3
22. Something I would never do is tell public officials I am working on one story while, in fact, I am gathering information for quite a different story.	0.4	-0.6	0.0
23. Even if I thought it would help a source to "open up", I could never show him or her a document I had faked up under the pretense that it was real.	1.3	1.1	0.9
24. If I wanted to observe someone but knew the person would recognize me, I'd wear a disguise.	-0.7	-0.2	0.0
25. When I think a source is holding out on me, I'll encourage the source to tell me more by creating the impression that I already know what's being concealed.	0.3	2.0	0.7
26. If there had just been a shooting and I knew I'd get better information in a call to the police by identifying myself as a deputy coroner, I'd probably do it.	-1.4	1.1	-1.1
27. Anything a person leaves exposed on a desk is still private information and I will not attempt to read it even if I could do so easily.	0.0	-0.9	-1.2
28. Even though I could get some important information for a story, I would never eavesdrop through a wall or closed door or at an unattended telephone extension.	0.1	-0.9	-0.5

	A	B	C
29. If I have to steal something to make a story go (no matter how trivial the "something"), the story isn't worth it.	1.9	0.0	-0.8
30. One of the best ways to get "inside" information when there is a closed meeting involving a large number of people is simply to wander in and act as if I belong.	-0.2	1.2	0.4
31. In order to get some solid material for a study I was doing on local crime, I wouldn't hesitate to arrange and make a drug buy.	-1.0	-0.5	0.0
32. Some stories are important enough to use a wire-tap in order to get information.	-1.5	-0.7	-1.0

APPENDIX II: ETHICAL ORIENTATIONS STATEMENTS, BY KOHLBERG STAGE GROUPING, WITH Z-SCORES FOR THREE FACTOR GROUPS OF RESPONDENTS

	Factors (Types) X	Y	Z
STAGE I:			
1. The best basis I can think of for choosing how to act is whether what I do is likely to get me into trouble with the people I work with or for--or maybe even with the law.	-1.2	-1.2	-1.4
2. Some people will break laws and go to jail to uphold their profession's ethics; to me, that sort of punishmentjust isn't worth it.	-1.6	-1.9	-0.8
3. It seems to me that in this life, it's an eye for an eye, a tooth for a tooth. That is, I am bound to be treated by others in the same way as I treat them in the course of doing my job.	-0.4	-0.5	0.2
4. It seems to me that any violation of ethical standards in a profession should be dealt with immediately and to the fullest extent allowed by the profession's code or the law.	0.7	-0.4	0.8
5. It's important to keep a promise to influential people with whom you have to work because if you do not they will take steps to get even with you somehow.	-0.4	-0.5	-0.6
STAGE II:			
6. Mixing with impressively influential people, as I often do in my professional life--has been highly satisfying.	0.0	-0.2	-0.1
7. Good professionals over the years build up a set of contacts who are very important to them. Since these contacts are valuable and hard to come by, I try to give them special treatment.	-0.7	0.1	-0.2
8. I am constantly aware that many of the people I deal with in my profession need me as much as--if not more than--I need them.	-0.1	0.4	0.4
9. To get to the top in my profession, I know I may have to anger and probably hurt some people; if so, the rewards are worth it.	-0.7	-0.2	-1.0
10. A good rule for dealing with people you rely on in your work is "don't burn your bridges behind you." In other words, never cross someone whom you think you may need again.	-0.2	0.1	-0.5
11. I figure that anyone who has been able to put together a good piece of professional work is entitled to use it and get credit for it.	0.9	1.0	0.7
12. In this world of give and take, it seems only natural to me that people accept gifts and favors if doing so helps "grease the skids" and benefits all parties concerned.	-1.5	-1.4	-1.0

	X	Y	Z
STAGE III:			
13. I can see that being a good team player at my office is sometimes more important to me professionally than following my own inclinations.	0.0	-0.4	-1.1
14. The best places to work are those where your immediate superior sets good ethical examples of how a professional should think and act.	1.2	1.0	1.8
15. When I was just getting started in my profession, I was often willint to cooperate with my work supervisors in matters that went against my own better judgment.	0.0	0.4	-0.8
16. I guess one major reason for not violating an ethical standard is that if I do, my fellow professionals will think a lot less of me.	-0.4	-0.4	-0.4
17. I would violate a professional code of ethics if it seemed necessary to make things run smoother around my office.	-1.7	-1.3	-1.1
18. One of the best reasons to respect one's bosses is because if you don't, the organization will not run as smoothly.	-0.7	-0.9	-1.1
STAGE IV:			
19. If I am a member of professional organizations which have codes of ethics, it is important for me to exercise my responsibility by upholding those codes as best as I possibly can.	1.8	0.7	1.6
20. Unless all of us in this line of work follow one universal code of ethics, I don't see how we can consider ourselves to be a full-fledge profession.	0.3	-1.0	0.5
21. As a guide to professional behavior, I think that a clear and explicitly stated set of ethical principles is far more useful to me than some general, ambiguous concepts--such as the "public interest."	1.1	-0.4	0.6
22. It seems to me that to mislead or to accept substantial favors from business associates violates the moral and/or religious codes set down through the ages.	0.6	1.0	0.9
23. Laws--even laws with which I disagree--are the will of the majority. As a result, it would be contradictory if I broke the law and said I did so in the public interest.	-0.2	-0.3	-0.3
24. So long as I had acted in accordance with my own moral code, I don't think I should be reported or punished if I had broken a law in the course of doing my job.	-1.7	-0.5	-1.3
25. I think that if codes of ethics are not universally applied in the disclipining of violators, the integrity of the profession is diluted.	1.1	-0.1	0.2

	X	Y	Z
26. It seems to me that convicted criminals who have served their "time" have the right to profit financially, in any legal manner available to them, from their prior criminal experience.	0.2	-0.9	-0.2
STAGE V:			
27. Laws and codes of ethics should serve the greatest good for the greatest number of people; otherwise, I don't feel obligated to abide by them.	-1.2	0.0	-0.7
28. I must defend the right of the Nazis to demonstrate in a Jewish community such as Skokie, Ill., even if I detest the message they are spreading.	1.6	2.0	0.1
29. If I had access to classified documents which showed government corruption, I would publicize it, even though I would be violating the law and would likely be jailed or heavily fined.	0.8	2.0	0.2
30. Since it is highly important for society to be exposed to Richard Nixon's view of events surrounding his resignation, I think he has the right (as would anyone in similar circumstances) to profit from his TV interviews and his memoirs.	0.3	-0.3	0.0
STAGE VI:			
31. It is important for me to stand by a professional promise I have made to someone in order to affirm that this person's rights are just as important as my own; keeping promises affirms the work and dignity of the other person as an individual.	2.0	1.9	1.9
32. When it comes right down to it, I believe conscience and principle are more valuable to professionals than codes of ethics--and perhaps even more valuable than laws.	-0.2	2.0	2.7

came to the same thing, as Poe illustrated in his stories.

One of the most precise yet suggestive of Poe's tales, "The Cask of Amontillado," is the exception to his usually explicit narratives, such as "The Pit and the Pendulum" and "The Fall of the House of Usher." Note how, in "The Pit and the Pendulum," he carries the reader through the torments of the protagonist:

> Very suddenly there came back to my soul motion and sound--the tumultuous motion of the heart, and, in my ears, the sound of its beating. Then a pause in which all is blank. Then again sound, and motion, and touch--a tingling sensation pervading my frame. Then the mere consciousness of existence, without thought--a condition which lasted long. Then, very suddenly, thought, and shuddering terror, and earnest endeavor to comprehend my true state. Then a strong desire to lapse into insensibility. Then a rushing revival of soul and a successful effort to move. And now a full memory of the trial, of the judges, of the sable draperies, of the sentence, of the sickness, of the swoon. Then entire forgetfulness of all that followed; of all that a later day and much earnestness of endeavor have enabled me vaguely to recall.

And note the effect rendered by the first-person narrator in the closing lines of "The Fall of the House of Usher":

> From that chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself crossing the old causeway. Suddenly there shot along the path a wild light, and I turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon which now shone vividly through that once barely-discernible fissure of which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, this fissure rapidly widened--there came a fierce breath of the whirlwind--the entire orb of the satellite burst at once upon my sight--my brain reeled as I saw the mighty walls rushing asunder--there was a long tumultuous shouting sound like the voice

> of a thousand waters--and the deep and dark tarn
> at my feet closed sullenly and silently over the
> fragments of the "HOUSE OF USHER."

Could anything be more explicit or meticulous in detail? Poe was far ahead of his time in probing psychological depths, but he did so by elaborate, externalizing description rather than by intimation. The symbolic structure of his tales gave an additional dimension to them, but little was expected of the reader, who was told everything that might be required for enjoyment and understanding.

Poe's influence was pervasive and lasted for years, keeping in vogue the directness of statement that had been common since the beginning of the novel. His ideas of tightness of structure have prevailed and will almost certainly be a characteristic feature of the short story of any school.

The grip of romanticism--the school of literature which, simply stated, avoided the practical, material world--was strong, but within a few decades of the death of Poe, it had loosed its hold so that at first realism, and then naturalism, replaced it as the main literary force. Following the course of Flaubert the realist and Zola the naturalist, European and American writers moved the current of fiction away from subjective statement, elaborate description, and narrative intimacy, and towards objectivity, verisimilitude, and authorial distance. Guy de Maupassant was the first great master of the realistic short story, as his mentor, Flaubert, was the first great master of the realistic novel. Maupassant disliked the epithet realist, however, preferring to think that the artist creates his own truths, his own reality, rather than reproduces life as he finds it. Into his short stories, then, went the most careful selection of details, the most careful ordering of parts. He suggested life, gave more substance to it, by controlling it through his conscious artistry. "To make things real," he said, "consists . . . in giving a complete similitude of truth according to the ordinary logical sequence of facts, and not in transcribing them, servilely, one after another, in the order of their successive occurrence." To accomplish this truth, he added, the artist hides himself and his purpose just as the

system of bones supporting the body is itself hidden from view.

Since the early days of fiction, authors had deemed it their responsibility to guide the audience through their stories. Now, Maupassant, taking a lesson from Flaubert, was silencing the author. Earlier writers told stories, and interpreted them; realists and naturalists showed them, and let them interpret themselves.

How was a story "shown"? One of the most common ways was by manipulation of scenes. In the following scene from Maupassant's "The Story of a Farm-Girl," Rose, the title character, is drawn away from the domestic and human to the natural and animalistic. Her restlessness, her urgent sensual needs, her vitality are obliquely but clearly expressed:

> She wanted to sew, as usual, but she did not feel strong enough for it, and so she went to get a mouthful of fresh air at the door, which seemed to do her good.
>
> The fowls were lying on the smoking dung-hill; some of them were scratching with one claw in search of worms, while the cock stood up proudly among them. Now and then he selected one of them, and walked round her with a slight cluck of amorous invitation. The hen got up in a careless way as she received his attentions, supported herself on her legs and spread out her wings; then she shook her feathers to shake out the dust, and stretched herself out on the dung-hill again, while he crowed, in sign of triumph, and the cocks in all the neighboring farmyards replied to him, as if they were uttering amorous challenges from farm to farm.
>
> The girl looked at them without thinking; then she raised her eyes and was almost dazzled at the sight of the apple-trees in blossom, which looked almost like powdered heads. Just then, a colt, full of life and friskiness, galloped past her. Twice he jumped over the ditches, and then stopped suddenly, as if surprised at being alone.
>
> She also felt inclined to run; she felt inclined to move and to stretch her limbs, and

> to repose in the warm, breathless air. She took a few undecided steps, and closed her eyes, for she was seized with a feeling of animal comfort; then she went to look for the eggs in the hen loft. There were thirteen of them, which she took in and put into the storeroom; but the smell from the kitchen disgusted her again and she went out to sit on the grass for a time [Airmont translation].

Maupassant makes implied comparisons between the behavior of farm animals and human behavior, needs, and instincts. Though the girl in his story looks at the hen and cock "without thinking," her own sexual needs are suggested (and are borne out by later events of the story). A wealth of information, all indirect, is given in the fact of her being "dazzled," of her seeing the colt "full of life and friskiness," of her looking for eggs in the hen loft. The reader who once questions why these details are provided by Maupassant will immediately have the answer: they are essential if the author is to remain hidden and let illumination come of itself.

Both realism and naturalism portrayed life unshrinkingly. Simply defined, naturalism was an extension of realism by virtue of its greater coarseness or frankness and its scientific regard for causation. The naturalistic manner, as in this excerpt from Bierce's "The Coup de Grâce," was often intended to shock the reader into awareness of the evils of the world:

> Sergeant Halcrow was mortally hurt. His clothing was deranged; it seemed to have been violently torn apart, exposing the abdomen. Some of the buttons of his jacket had been pulled off and lay on the ground beside him and fragments of his other garments were strewn about. His leather belt was parted and had apparently been dragged from beneath him as he lay. There had been no great effusion of blood. The only visible wound was a wide, ragged opening in the abdomen. It was defiled with earth and dead leaves. Protruding from it was a loop of small intestine. In all his experience Captain Madwell had not seen a wound like this. He

> could neither conjecture how it was made nor explain the attendant circumstances--the strangely torn clothing, the parted belt, the besmirching of the white skin. He knelt and made a closer examination. When he rose to his feet, he turned his eyes in different directions as if looking for an enemy. Fifty yards away, on the crest of a low, thinly wooded hill, he saw several dark objects moving about among the fallen men--a herd of swine. One stood with its back to him, its shoulders sharply elevated. Its forefeet were upon a human body, its head was depressed and invisible. The bristly ridge of its chine showed black against the red west. Captain Madwell drew away his eyes and fixed them again upon the thing which had been his friend.

Stark indeed were the naturalistic writings, and realists and naturalists alike were soundly criticized as unfeeling individuals who saw their characters only as objects for scientific investigation. The narrative distance that writers kept was interpreted as a sign of heartlessness. As Chekhov was to prove, nonetheless, the greater the distance of an author from his work, the greater is the feeling which the work conveys. A medical doctor, Chekhov wrote of life and humanity with scientific detachment, but not even Dickens showed a greater heart than he did. In his brilliant work on the rhetoric of fiction, Wayne C. Booth proves that the most naturalistic of authors themselves cannot but reveal their feelings on the subjects they write about. Choice of subject, arrangement of the parts of a story, selection of incident and character, turns of phrases--these say a great deal about the author's position. But see how Chekhov avoids, so far as it is possible, the deliberate intrusion into his stories. In the following passage--about a cab driver who, having lost his son, turns to his horse for sympathy because no one else will share his misery with him--Chekhov stages the scene. He makes no overt comment, nor is one necessary:

> He gets dressed and goes into the stable where his horse is standing. He thinks about oats, hay, the weather. When he is alone, he dares not think of his son. It is possible to talk about him with someone, but to think of him when he is alone, to

evoke his image is unbearably painful.

"You chewing?" Iona asks his mare seeing her shining eyes. "There, chew away, chew away . . . If we haven't earned enough for oats, we'll eat hay. . . . Yes . . . I've grown too old to drive. My son had ought to be driving, not me . . . He was a real cabby. . . . He had ought to have lived . . . ."

Iona is silent for a space and then goes on: "That's how it is, old girl. . . . Kuzma Ionych is gone . . . . Departed this life . . . . He went and died to no purpose. . . . Now let's say you had a little colt, and you were that little colt's own mother. And suddenly, let's say, that same little colt departed this life. . . . You'd be sorry, wouldn't you?"

The nag chews, listens and breathes on her master's hands. Iona is carried away and tells her everything ["Heartache," Avrahm Yarmolinsky translation].

Being a great playwright, Chekhov brought his dramatic skills to his stories. The Chekhovian method of putting story characters onstage and letting them reveal themselves in their own words is a common rhetorical device of modern writers of fiction. Many modern stories consist more in dialogue than in narrative.

Poe and Chekhov account, respectively, for the plotted and the unplotted story. Since Chekhov, the unplotted story has displaced the plotted story in esteem if not in volume. Life, being plotless, is more accurately reflected by the type of fiction which is unrounded, unresolved, without a salient beginning, middle, and end. Very few short-story writers of the twentieth century have attained to recognition without having mastered this form. Exceptions to this are those who write formula stories, for entertainment only; their fame rests, more often than not, on craft rather than on artistry.

The effects of realism and naturalism have never really left us; they have merely found different forms for manifesting themselves. One important form, which began at the turn of the century (and simultaneously with Freudianism rather than as a direct result of it),

was stream-of-consciousness. James Joyce, some years after its rather quiet inception, became famous as the foremost practitioner of it. Stream-of-consciousness is the equivalent of the free-flowing internal monologue, the collection of thoughts and half-thoughts, disordered and suggestive, of a character without authorial interruptions. It is a realistic form both in its verisimilitude and its objectivity.

Psychological fiction which probed the depths of the human mind had existed before this, in James, Dostoyevsky, Tolstoy, Howells and Crane, to cite but a few of the most notable writers. The difference between their methods and the method of stream-of-consciousness was that they summarized the thoughts and stream-of-consciousness reproduced or suggested them. Omniscient point-of-view need not be, therefore, obtrusive. Realistic and naturalistic writings have frequent recourse to omniscience in expressionism and impressionism, surrealism and the unconscious, and other avant-garde forms. To borrow a metaphor from Henry James, there are many windows in the house of reality, as many, perhaps, as there are authors to look through the windows and report in fiction what they find there.

II

It is safe to say that the tale is the oldest art, the oldest form of entertainment, the oldest means of verbally communicating a complex idea. Interest in stories is the same as existed in the beginning of civilization. People appreciate them because, for good or bad, they see themselves or others reflected in them, see realistic or imagined conditions of life to which they can relate.

But mere summations or reproductions of life do not ordinarily make stories. There is no substance in a narrative that purposelessly lists inconsequential events. Conflict, the raison d'etre of a story, must exist; opposition, turmoil, adversity, tension, must occupy the central focus. Vanka, a very young Russian apprentice boy in a short story by Chekhov, writes to his grandfather of his misery with his employer. Conflict is the fact of his not being able to attain the happiness he imagines in his grandfather's home. A wife hires a servant who turns out to be an old friend of her husband's. Conflict is the sum of the varying reactions of wife, husband, and servant to the

predicament. A man with his dog, lost in the frozen north, tries frantically to warm himself. Conflict is his unpreparedness to confront the indifference of nature. An unjustly accused man feels a compulsion to explain himself, to assert his innocence, long after he is acquitted. Conflict is his assumption of guilt feelings though he is innocent.

Conflict is a character against something else or someone else; a character against life or a condition of life; a character against self. Conflict comes from characterization, then, for character action and action upon character define and give meaning to the problem which is also the story.

Few in comparison are those short-story characters who are as well known as their novelistic counterparts. The size and leisurely pace of the novel permit profound delineation of character that is impossible to duplicate in the shorter genre, in which characterization is more suggestive and economical.

Suggestiveness works in the short story as it does in other arts. An Oriental painting suggests a scene--of lovers walking over a footbridge, let us say, that passes over a garden stream. Lovers, bridge, stream, garden, and natural objects in the near and far perspectives are sketched with but a few strokes of the brush. The viewer fills in details, depth, color, texture, variety. A brief poem such as the following conveys much, also, by implication:

O Western wind, when wilt thou blow,
The small rain down can rain?
Christ, if my love were in my arms
And I in my bed again!

A long personal history of the speaker in the poem may be divined from the few words, a record of a happy past and of a gloomy present filled with longing.

Its brevity forces upon the short story an implicitness like that of the ancient anonymous poem just seen or like that of the Oriental painting. Statement by symbols is one of the commonest ways of indirect delineation of character. The captain of the Sephora in Conrad's "The Secret Sharer" begins his narrative as a shadowy, mysterious figure, vague as the ambiguous landscape and seascape around him. By the end of the story he is as full-bodied a character as

the narrative allows, the result of Conrad's heavy dependence on symbols and acts that reflect the nature of the captain without directly describing him. Sergeant Prishibeyev, in a very short short story by Chekhov, makes himself known by his speech and by the speeches in court directed against him. His story, a short dramatic sketch, is one in which character is the source for many other fictional elements. Elsewhere Chekhov gives brief strokes of the pen to complement from outside observation what character reveals of itself.

Conradian and Chekhovian characters are less rounded, less individualistic, than those of the psychological fictionalists like Henry James and Fyodor Dostoyevsky. Opposites of fully rounded characters are those flat, stock, or stereotyped figures one expects to find in formula fiction. The flattest characters are didactic, allegorical ones or ones whose authors claim certain qualities for them by telling, rather than showing, that they are so. Almost any story by O. Henry, notorious for his tricks of plot and thin characterization, will serve as example.

A middle ground of portrayal of character is reached by a combination of presenting by word and action and by giving a great number of facts about the character in the narrative. Sir Walter Scott tells about Harry Wakefield, one of the two central figures in "The Two Drovers":

> Robin Oig's chosen friend was a young Englishman, Harry Wakefield by name, well known at every northern market, and in his way as much famed and honored as our Highland driver of bullocks. He was nearly six feet high, gallantly formed to keep the rounds at Smithfield, or maintain the ring at a wrestling match; and although he might have been overmatched perhaps, among the regular professors of the Fancy, yet, as a yokel, or rustic, or a chance customer, he was able to give a bellyful to any amateur of the pugilistic art. Doncaster races saw him in his glory, betting his guinea, and generally successfully; nor was there a main fought in Yorkshire, the feeders being persons of celebrity, at which he was not to be seen if business permitted. But though a <u>sprack</u> lad, and fond of pleasure and its

> haunts, Harry Wakefield was steady, and not the cautious Robin Oig M'Combich himself was more attentive to the main chance. His holidays were holidays indeed; but his days of work were dedicated to steady and persevering labor. In countenance and temper, Wakefield was the model of old England's merry yeomen, whose cloth-yard shafts, in so many hundred battles, asserted her superiority over the nations, and whose good sabres, in our own time, are her cheapest and most assured defence. His mirth was readily excited; for, strong in limb and constitution, and fortunate in circumstances, he was disposed to be pleased with everything about him; and such difficulties as he might occasionally encounter, were, to a man of his energy, rather matter of amusement than serious annoyance. With all the merits of a sanguine temper, our young English drover was not without his defects. He was irascible, sometimes to the verge of being quarrelsome; and perhaps not the less inclined to bring his disputes to a pugilistic decision, because he found few antagonists able to stand up to him in the boxing ring.

Later in the story, Scott leaves Harry to his own delineation, by his behavior and by what he says. Harry attains a certain degree of lifelikeness, but the discerning reader will see that, regardless of the compounding of information about him, he exists not as an individual but as a type--and that is all we ought to expect of him. Scott builds up only a single aspect of character, the one that is immediate to the purpose of the short story he is writing: Harry's fatal disposition to belligerence. In a novel, on the other hand, many different parts of Harry's personality would have come out.

Like personages in fiction, setting often has personality. In Hardy and Crane, it typically occupies a position of importance with the central characters. In Conrad, as we have seen, it enhances character. In any short fiction it helps establish proper contextual mood. Hardy's "The Three Strangers" opens with a description of setting that blends with the nature of the hardy, remote people who inhabit the setting.

Among the few features of agricultural England which retain an appearance but little modified by the lapse of centuries, may be reckoned the high, grassy and furzy downs, coombs, or ewe-leases, as they are indifferently called, that fill a large area of certain counties in the south and south-west. If any mark of human occupation is met with hereon, it usually takes the form of the solitary cottage of some shepherd.

Fifty years ago such a lonely cottage stood on such a down, and may possibly be standing there now. In spite of its loneliness, however, the spot, by actual measurement, was not more than five miles from a county-town. Yet that affected it little. Five miles of irregular upland, during the long inimical seasons, with their sleets, snows, rains, and mists, afford withdrawing space enough to isolate a Timon or a Nebuchadnezzar; much less, in fair weather, to please that less repellent tribe, the poets, philosophers, artists, and others who "conceive and meditate of pleasant things."

Some old earthen camp or barrow, some clump of trees, at least some starved fragment of ancient hedge is usually taken advantage of in the erection of these forlorn dwellings. But, in the present case, such a kind of shelter had been disregarded. Higher Crowstairs, as the house was called, stood quite detached and undefended. The only reason for its precise situation seemed to be the crossing of two footpaths at right angles hard by, which may have crossed there and thus for a good five hundred years. Hence the house was exposed to the elements on all sides. But, though the wind up here blew unmistakably when it did blow, and the rain hit hard whenever it fell, the various weathers of the winter season were not quite so formidable on the coomb as they were imagined to be by dwellers on low ground. The raw rimes were not so pernicious as in the hollows, and the frosts were scarcely so severe. When the shepherd and his family who tenanted the house were pitied for their sufferings from the exposure, they said that upon the whole they were less inconvenienced

by "wuzzes and flames" (hoarses and phlegms) than when they had lived by the stream of a snug neighboring valley.

The theme of Hardy's story--human kindness in revolt against harsh laws--demands that there be reflected among the inhabitants of the remote area a sense of community resistant to the ways, and particularly the laws, of the county-town; nature conveys this impression.

Nature, we said, conveys the impression, and not Hardy, and this is another way of saying that Hardy does not have to tell the reading audience what the meaning and purpose of his story are. Theme expresses itself, out of the materials of the story laid out in telling order. Walter Van Tilburg Clark writes of a young instructor of creative writing who told his class to write stories first and then to go back through them and put in the indicators of themes. Clark's point is that theme is organic and explicitness is fatal to a story. When theme does not come naturally, without being imposed, it had better not come at all.

Theme, the implied generalization that the author makes about life or a province of life as seen through his story, is not preachment or moral statement. It is merely one person's way of interpreting the event that makes the story.

How is theme discerned? From an observation of what is emphasized in the making of the story.

Let us see the makings of certain stories in order to find out how theme appears:

Caroline Gordon's "The Last Day in the Field": An old man and a young man go hunting. By a frame of contrasts and comparisons between the two men, Gordon implies the theme of the evanescence of life and also the inexperience of youth and the wisdom of age. Elements in the story that contribute to an understanding of theme are: the title; the contrastive and comparative actions and thoughts of the two central characters; the implied analogy between the hunting dogs, with their radically different behavior, and the hunters; words associated with aging or youth; various signs or conditions in nature symbolically reflecting age.

Dostoyevsky's "The Crocodile": Themes in this wild, comic farce--hypocrisy, greed, pseudo-intellectualism

marital insouciance, bureaucratic bumbling, public gullibility, to name only a few--unfold by the ridiculous thoughts, words, and actions of the principals. Dostoyevsky's satirical edge needs no exposition.

Dorothy Canfield's "The Apprentice": Initiation of the young is the theme. The thirteen-year-old girl and her little dog both learn from adverse experiences, similar kinds of incidents that are structured by Canfield in juxtaposition to point up their implied, related meanings.

Chekhov's "Gusev": Death comes to all; nature goes on in spite of mankind. This may be stated as the meaning in this story in which a bold, confident man is shown to be as helpless against death as Gusev, a weak and humble man, is.

F. Scott Fitzgerald's "Absolution": A priest and a young boy are placed side by side to show the commonness of their difficulties of dealing with the demands of the flesh. The sun, the oppressive heat, and the bright, suggestive colors evoke the atmosphere of temptation.

Shirley Jackson's "The Lottery": Man is only superficially enlightened, says this story which shows village people formally going about doing unquestioningly an insane act that is done yearly simply because it is done.

James Joyce's "The Boarding House": Social entrapment, the theme in this story, is the consequence of a designing mother's plans for her daughter, marriage to one of the mother's tenants in a boarding house which she runs. Symbols of seduction and prostitution construct the frame of meaning.

Franz Kafka's "Metamorphosis": We come to be what it is that we are treated like, Kafka implies. Gregor Samsa is treated like a worm, and so he becomes one. An account of his changed life gives the theme in Kafka's story.

Certain action, formula, or mood stories do not have theme as such, and other stories, of almost any kind, have theme merely as a consequence of its being stated artificially. The worth of a story may often be measured by the degree to which the author accomplishes meaningful comment inherently.

III

The first section of this introduction dealt in great part with the historical shift in the short story from the subjective point of view to the objective point of view. Various indices in this volume serve as an extension of the same subject, but, in the present section, it may be well to consider an intangible of point of view, the personality of the author.

Sean O'Faolain, a great writer of the short story and author of one of the most authoritative books on the art, The Short Story (1951), considers technique the least part of the business of writing a story. Where there is technique without personality--"punch and poetry," as he calls it--a short story may miss its mark.

Personality is equated not with agreeableness but with the abstract quality that makes the author's voice the right one for the story he tells. "For my part," says W. Somerset Maugham, "I have always thought that just this, the personality of the creator, was what gave a work of art its lasting interest; it does not matter if it is a slightly absurd one, as with Henry James, a somewhat vulgar one, as with Maupassant, or a grey, melancholic one, as with Chekhov: so long as he can present it, distinct and idiosyncratic, his work has life."

Whatever may be the peculiar and individual circumstances of their separate lives, all writers share a common drive. They are compelled by an inner urge to tell, to create, to embody their own inward, private, individual view of human experience. They use the formal aspect of art, in this case, the form of the short story, to catch their won fancies and fantasies and give them, to borrow Shakespeare's phrase, "a local habitation and a name." It is not possible to pursue the study and criticism of any art form, including the short story, without finally having to consider the relationship of the artist to his work. Certain questions recur. Why did Poe write this way? Why did Balzac feel this way about life? What put Hawthorne into this particular mood? These questions, in time, lead to somewhat deeper critical and aesthetic questions. To what extent is Faulkner's fiction a reflection of Faulkner the man? Does the writer undergo a process of depersonalization as he switches roles from ordinary man to writer and artist?

Is the writer, in some sense, working out his own salvation through the writing process?

Some of the earlier questions, of course, raise the problem of biographical criticism. One wonders to what extent it is legitimate to judge the story in terms of what one knows about the personal life of the author. How important is it, for instance, to know that Stephen Crane had never been in battle before writing The Red Badge of Courage, a story that is universally praised for its truth to the phenomenon of battle fatigue? Or, conversely, how significant is it that Nelson Algren lived among the pimps, prostitutes, gamblers and junkies about whom he wrote?

There are no uniform answers to these questions among critics. For one thing, some realistic fiction is totally dependent upon verisimilitude, that close correspondence between objective fact in daily life and the recreation of fact as it is shaped into the story. Other kinds of fiction, the fantastic, the psychological, the romantic and the remote, make no attempt at this kind of correspondence. They are building a new reality which demands on the reader's part what Samuel Taylor Coleridge called "the willing suspension of disbelief." Another important consideration in this regard is taste. Some readers delight in reading the author into his work. For them, the enjoyment lies partly in coming to know the writer better through his revelation of himself in his work. For others, biographical information only spoils the fun. They would rather come to terms with the story itself, letting it have its total impact without the intrusion of exterior, non-aesthetic considerations.

If the problems of biographical criticism are great, there is yet another consideration even more complex, and probably more important to the student of the short story. This is the problem of the relationship of the writer's personality to his work. It is one thing to see correspondences between a writer's birthplace, parentage, or circumstances and the stories he produces. It is another thing to consider the significance of his attitudes, his frame of mind, and his eccentricities upon his work. To the extent that personality determines motivation and reaction, a writer's personality has some bearing on what he chooses to write about, on

why he wants to write in the first place, and on the angle of vision from which he views his own world and the world he creates in his fiction.

All of this needs sorting out, particularly for the reader who has not yet had much practice with the short-story form. Let us agree, as a working definition of author's personality, that it is made up of all his likes and dislikes, prejudices and preferences, fears and values, inherited or acquired, which lie deeper than his conscious or public self. Personality, in this sense, is what shapes the writer's motivations, choices, and commitments when he is being most true to himself and furthest from any conscious pose. Add to this that the finest artist is likely to be the one most honest with his art, that is, most careful to keep his work in close touch with his feelings and his deepest view of human experience, and we realize that the writer's personality can be a potent factor in determining the kind of story he will write. James Thurber, to name one example, is reported by his intimates to have been often irascible in temper, unkind in conversation, and seemingly bitter in attitude. Yet he always saw the humor in the ironic distance between people's view of themselves and the reality of their situation as seen by the objective observer. The result of this mix is a number of stories which whimsically satirize various characters. The satire, furthermore, is regularly touched by empathy and understanding. Thus it is that out of James Thurber comes Walter Mitty.

Yet this very example points up the real problem with a criticism of the short story based on facets of authorial personality. Personality is too complicated, too subject to change to be very helpful in giving a reader any insight into a creative work. What we have said about Thurber is partial, incomplete. It does not explain Walter Mitty. Only the words in the story, the style, tone, selection of detail, techniques of characterization and other aspects of Thurber's work can really tell us what to make of the story. In effect, then, the best source of information about the story and of insight into the story, is the story itself. This is a way of saying that the personality of the writer need not concern us in order for his story to succeed.

Instead of going from the writer's personality to the story so that the story may mean more, it is perhaps more legitimate to go in the other direction. Let the story give a fund of circumstantial evidence regarding the writer. This provides, of course, that someone is interested in a writer as a person, an interest not likely in one whose eyes are focused on the short story as art and entertainment. There is, in fact, an air almost of morbidity in so much interest in the writer as a person.

All this notwithstanding, there are at least four areas in which the reader may profitably keep the author's personality in mind as a guide to the intention, construction, and final effect of a story. For convenience, let us label these as (1) "Personality and the Perception of Reality," (2) "Personality and Point of View," (3) "Personality and Style," and (4) "Personality and Selection of Detail."

Coupled with these, for neatness as well as convenience, the reader may think of author personality as belonging to one or more of at least four discernible types: author as evangelist, as fugitive, as pilgrim, or as explorer.

The writer who belongs to the evangelist category is one who sees his art as a means for carrying a message. He has found what is for him a satisfactory explanation of the vagaries and uncertainties of the human condition. That explanation may be religious, philosophical, moral, occult, or of any one of many beliefs to which a man may adhere as a source of authority and value in his life. His work, then, becomes a vehicle for interpreting experience in the light of belief. It carries the message to the reader. Its effect is intended as the offer of belief to the reader. Thus it is that the writer as evangelist perceives reality through the prism of his own values. Life assumes order as a result of the super-imposition of a preconceived answer or set of answers to life's bewildering ambiguities. Short stories which result from this approach may range from religious tales which may appear in inspirational publications or in the house organs of religious institutions to the sort of story which seeks to espouse the cause of some neglected or disadvantaged segment of the population.

It may even be inspired by the writer's devotion to some political or economic philosophy. To the extent that Nelson Algren's stories seek the reader's compassion for the "losers" in American urban society, or to the extent that Hamlin Garland chronicles the situation of the poor tenant farmer, these writers, though there is more to it, work from the evangelist's platform. Point of view, the angle of vision and of observation from which the story is told, may be affected by evangelical fervor. If so, it is likely that the narrator will be a figure of authority whose voice is intended to lend a stamp of truth to what he tells. The evangelical personality is capable of influencing style and the selection of detail as well. It may be that the diction and the rhythm of the sentences are calculated to produce feelings and connotations of pity, identification, moral outrage, or whatever attitudes suit the value system with which the author is imbued. Similarly, the events to be recounted may be arranged to enlist the reader's sympathy or assent.

Before going into the other personality types to which a short story writer may belong, it is well to remember that none of these categories is absolute or automatic. A writer may function only partially as evangelist or only in certain areas or kinds of stories. He may, despite a desire to win over the reader to his cause, be quite content to maintain an objective point of view, a muted style, and a seemingly even-handed selection of detail. Despite the inexactness of this scheme, however, it can well serve as an aid to any reader of the short story who desires as many means as he can muster to know what the author is trying to do to his thinking and his feeling. Such a scheme may also be helpful to the degree that it illuminates the reasons for the existence of so many different kinds of stories and so many wide variations of approach to the art form which goes by the single genre identity of "short story."

The author as fugitive is one whose personality finds him unable or unwilling to cope with contemporary reality. For one reason or another, he sees the facts of his own era as too disturbing, too problematical, too dull, or boring, or undramatic to provide the stuff of fiction. His work, then, becomes a vehicle of escape.

His aim may be to lead the reader with him into a different reality, one of fantasy or of the long-ago and far-away. It need not always be an escape from problems or from responsible thought or feeling. It may sometimes be simply the trading of a set of conflicts for which the writer feels no emotional or intellectual affinity or attraction, a trading of these for a new set of conflicts or questions more suitable to the writer's own bent. In such a case, he assumes a readership of similar tastes. Ray Bradbury's science-fiction stories, or those of Isaac Asimov, do not dodge problems and questions. They escape, rather, to other planets or to the realm of futuristic technology where they find the problems more interesting and exciting. Nathaniel Hawthorne escapes from mid-nineteenth-century New England to the Salem village of the sixteen-hundreds partly because his own age was unsatisfactory to him. His problems in adjusting to its values disappeared when he traded them for a time when moral allegory could be given a better-ordered set of symbolic references. Here, again, the perception of reality, the characteristics of style, the point-of-view, and the selection of detail may be influenced in varying degree by the author's identity as escapist. When some qualities of a particular story are difficult to explain, however, the reader's knowledge of some escapist elements may provide good clues.

The two remaining types of authorial personality may be dealt with somewhat more briefly as we now see the pattern of relationship between these and the four areas of story construction.

The author whose own sense of identity leads him to function as pilgrim is one who sees his stories as the payment of a kind of homage to some particular way of life or set of values. The appeal of a certain locale, or era, may lie somewhere deep in the personality of such a writer. His stories will perhaps be imbued with nostalgia and with lavish, loving attention to those details which evoke a sharp sense of time, place, and mood. When such a writer sees reality through eyes of devotion and affection, he characteristically adopts a narrative stance which is uncritical. His details are selected for their piquancy and for the degree to which they are representative of the best aspects of the physical and emotional locale of the

story. The style of the pilgrim is one that is more of awe and reverence than of critical judgment or commentary. Again, it is important to remember that most writers in whom the pilgrim personality can be detected will also exhibit other characteristics which modify or supplement the reverential urge.

A final category, that of the author as explorer, will quickly be seen to encompass, in the largest sense, most writers. It is obvious that most practitioners of the short story who find any measure of real critical success are men and women interested in probing the world around them in a search for meaning. To some degree their art serves as a means of exploring, if not explaining, the questions about human existence which plagues us all. If we use the term "explore" in a narrower sense, it can point us to those writers who, in fact, shun explanations, answers, and systems of belief. They are those who love a mystery and embrace an ambiguity. For them, the quest for meaning contains the daring, the danger, and the excitement. Their stories are more apt to be open-ended, suggestive, disturbing and unresolved than are those of the evangelist, the fugitive, or the pilgrim. They see reality as elusive. Their point of view is one which sees, instead of the mountain peak, an undiscovered canyon which lies behind it. In their stories, the details are those which puzzle as much as they enlighten. The explorer is attracted by subjects which might have, in previous times, been considered taboo, in bad taste, or at the least, irreverent and, perhaps, to traditional minds, irrelevant.

Nelson Algren's story, "A Bottle of Milk for Mother" is an example of what effect the evangelical temper in a writer can have upon the tale he tells and his manner of telling it. If the facts of the story are placed side by side with some facts about Algren and some conjectures about his personality, it is possible to discern how biography relates to personality and personality, in turn, to the art of the short story.

"A Bottle of Milk for Mother" tells of the arrest and the questioning in a Chicago precinct house of a teen-age neighborhood tough and petty criminal, Bruno "Lefty" Bicek. Lefty has gone a step too far. In rolling a drunk, he has killed him. Now, under

questioning, Lefty, seemingly unaware of what he is doing, reveals the sources of his troubles: dreams of greatness in a society which offers him only poverty; reliance on influence and connections in a slum world which renders him uninfluential and without connections; defiance in an atmosphere which is hopelessly intimidating. When, at the end, he is put into a cell, his final comment is, "I knew I'd never get to be twenty-one anyhow."

Nelson Algren was a young journalism graduate looking for work during the depression years. He had grown up in the streets of Chicago and Detroit. The people of the streets and alleys were familiar to him. More than this, he was possessed of a natural human sympathy as well as a lively sense of humor. These combined to make him see the human tragedy of society's losers as a human comedy as well. Observing the petty joys and disasters around him, and hearing the chorus of criticism from the political left which assailed as shop-worn and discredited the American dream of a fair shake for every man, Algren adopted these losers as the principal subject of his fiction and captured them in tragi-comic stories such as "A Bottle of Milk for Mother." He saw reality through eyes and through a personality shaped by want and disappointment. He assumed a point-of-view which, while seeming to be the objective, dis-embodied voice of the naturalistic observer, regularly editorialized and, finally, evangelized. The selection of details and the compassionate style do, in the end, say to the reader, "This is what is happening here in the land of promise. What are you going to do about it? Join the crusade. Give us your sympathy, your compassion." That is the writer as evangelist. Algren himself is fond of seeing a similarity of temperament and sentiment between himself and Walt Whitman, that celebrated evangelist for the liberated individual, the wide-ranging unfettered personality. So it is that, while Algren is routinely classified as a realistic-naturalistic writer, he is also just as surely a writer with a conviction that the losers would not be losers if other Americans would turn upon them a compassionate gaze. Algren's personal feelings convinced him that an important purpose of his art as a writer was to evoke similar feelings in his readers for the purpose of enlisting their sympathy and help.

To classify Nathaniel Hawthorne as a writer with the fugitive personality is certainly an oversimplification. Although we know that his was a retiring nature which tended to shun society at large--witness the stories of those years when he remained secluded in his room, having his meals left outside his door--we can only surmise that his personality was that of an escapist. The point for us, here, as students of the short story, is that we can go from one of his typical stories to arrive at conclusions about the authorial personality type which produced the story. Although this may prove to be more informing about Hawthorne than about the story, it can also provide us with a perspective for viewing the story and gauging some of the values and objectives contained in it.

With that attitude in mind it is possible, in considering the story of "Young Goodman Brown," to conclude that a writer of the middle decades of the nineteenth century who casts backward two hundred years for the locus of his story perceives his own reality dimly, or at least negatively, and wants to create a reality more to his liking. The moral fable of Young Goodman Brown, which has him leaving his treasured colonial village, Salem, to consort in the forest with Satan, only to dwell thereafter in Salem Village in bitter disillusion until the day of his death, is just that, a moral fable in which the reality is the world of good and evil and in which the exciting questions have to do with the operation of sin in human life. Not all of Hawthorne's stories are of the distant past, of course. But when he does write such fables he is operating as author-fugitive. The escape is from the middle of the woods to a distant hill from which the point of view can encompass the entire moral forest. Even the quaintness of Hawthorne's style, with its sonorous, periodic sentences and formal diction, suggests remoteness and escape from the confusion of what is current and in flux. Hawthorne, in this situation, is not escaping from the hard, universal questions. He is rather fleeing to a place from which they can be considered with greater care.

Surprising as it may be to those familiar with the career of Bret Harte to hear him called a pilgrim, he represents a kind of writer to whom that label applies,

at least in the context in which we use it here. "The Outcasts of Poker Flat" illustrates this. It is a story of a group of people expelled from a mining camp because of their questionable morals. In their hazardous winter journey across the mountains, they meet, and are stranded with, an innocent young couple. Thus, the gambler with hidden inner feeling and the prostitute with the heart of gold are thrown in with the sweet young thing and the manly young man. The end, of course, involves selfless sacrifice in the face of death. Stereotype? Yes. Harte's characters are all representative sketches from the gallery of typical frontier types. His mining towns are virtually interchangeable. Each Harte story, then, is a kind of pilgrimage to the characters, locale and mood of which his fiction is, while often a caricature, always an enshrinement. For Bret Harte, reality was not social or religious or economic problems. It was a moral-sentimental set of fixed notions which were to be celebrated rather than examined. If his point-of-view tended to involve the sob-choked voice and the tear-stained eye, if his style slipped often into the inflated, the overly colorful, and the pompous, if the details were a shade too picturesque, these are faults which can be forgiven by the reader who happens to enjoy the pilgrimage. To understand Harte the writer as Harte the pilgrim may even help some readers hostile to his works to give them greater benefit of the doubt.

As an example of the short-story writer as explorer we might choose any writer whose commitment is to probing the hard questions about the human lot. To avoid weighing our example too heavily in favor of making this point, let us consider Katherine Anne Porter and her story "Flowering Judas." It is not an easy story to summarize. It deals with an American girl who teaches in Mexico during a period of political unrest. Although she has a political viewpoint as well as the kind of beauty which inspires ardor, Laura runs small errands for her friends who are in prison but says no to larger commitments, to more heroic deeds, and most of all, to love. When she has a dream that the one man she could love if she allowed herself to do so is dying in prison and wants her to face death with him, she says to herself that "it is monstrous to confuse love with revolution, night with day, life with death--"

Finally, to Eugenio's plea in the dream, "Laura cried No! and at the sound of her own voice she awoke trembling, and was afraid to sleep again." Here the story ends. Katherine Anne Porter is not interested in tidying up the end of the story so that we can reach sound conclusions about whether Laura was right or wrong, about whether she missed her chance for some kind of personal salvation through her negation of emotional involvement. Insofar as she functions as explorer, Miss Porter is interested in probing the attitudes of characters as they make critical choices and commitments during certain crises in their lives. In this function she does not exhort, convert, worship nor, certainly, flee. Instead, she bends the resources of narrative stance, style, and detail to the presentation of a conflict to which there is no really satisfactory resolution. As her characters are forced to step forward and place their full weight on an uncertain and shaky ambiguity, she is seen in her role of writer as explorer of the human unknown.

What has been said here concerning the personality of the short-story writer has not been intended as rigidly categorical or schematic. To the extent that personality is as complex and varied as are the individual personalities of all the human beings who exist or have existed, so the personality types we have discussed might be expanded from four to an almost infinite number. Yet to include many manifestations of individual human reaction and feeling under a few basic types may help to reduce the bewildering number and variety of stories to some sort of manageable, understandable entity. The degree to which any particular story adheres to or departs from the norm of any grouping is, if the story be well done, a display of the degree to which that story, and the genius of its author, are unique, distinct, and intellectually, emotionally and aesthetically honest. In the same vein, an alert reader will soon discern that many stories cross the boundary between one category and another. Plainly, the authors in such cases had personalities which were either changeable or indistinct, a tangled web of conflicting preferences and perceptions. If such be the case, so much the better. The story is likely as not to be the richer for it.

IV

If the personality of the author is important to the success of his story, so, certainly, is that of his reader. There is a kind of compact, an understood agreement between writer and reader. Each has a function to perform if the art work is to exist, if the process of communication is to be complete. For the reader brings to the story his own background and experience, his own tastes and preferences, his own complex of feelings and associations. If it were so that each reader were expected to seek out and enjoy only those stories which happened to coincide with his own world view, how limited would be the appeal and the power of this genre to excite and to illuminate. Far from this, it is the very variety of the short-story form, the width of its spectrum, that enables it to lift us from our own provincialism and to open new modes of thought, feeling, and vicarious experience. Where one lifetime is insufficient to enable a human being to grasp all there is of the adventure of living, the short story steps in to take the reader out of himself and his confinements and to show him new truths of the head and the heart, new insights into the human enterprise.

But the reader cannot fulfill his part of the compact if he remains entirely passive. Ideally, he brings certain skills of his own to his meeting with the writer. He brings curiosity, first of all, a desire to know not only what lies beyond the horizon, but what lies hidden behind the mask which other men and women present to him. With that curiosity the reader brings empathy, the ability and desire to feel as others feel and to react as they react. Important, too, is the ability to suspend disbelief, to surrender to the temporary alteration of familiar realities and to enter worlds which are strange, exotic, bizarre or even, sometimes, unpleasant. Finally, the reader must be prepared to yield to the writer's leading. He will get full satisfaction from short fiction only when he picks up cues from the writer and steps from point to point willingly and alertly into the heart of the story. In short fiction this is especially important because, as has been observed earlier, the brevity of the form requires that each word and each detail contribute indispensably to the total impact.

At the beginning of the story the reader is obliged to look for exposition. He needs to know what has gone before. He has also to be awake to foreshadowing, to those subtle statements, situations and details which give a clue as to what may be about to happen. In the middle of the story the complications of plot and character may require the linking of what has already been presented with what has been set forth earlier. Only then can the crisis and the climax, when they arrive, be fully appreciated and savored in their complete implications. The end of the story, the unraveling or the denouement, will provide a release and a sense of completeness only to the reader who has been fully involved with the story from its first word.

If Poe's remark is true, that the short story is by definition a work of fiction which can be read in a single sitting, it does not follow that the reading need be a rapid run-through. The slow savoring of style and detail can often be a major part of the enjoyment. Sometimes it is only the leisurely approach which can help a reader overcome resistance to unfamiliar styles, experimental techniques, or totally new settings and situations.

The reader who brings all the skills possible to his reading will often find that each story he reads makes the next story better. As his fictional and empathetic horizons recede, he may well find himself increasingly at home in his infinitely varied universe.

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The Body of the Crime
Wilbur Daniel Steele
Bontsha the Silent
Isaac Loeb Peretz
The Book-Bag
W. Somerset Maugham
The Book of the Grotesque (from Winesburg, Ohio)
Sherwood Anderson
A Bottle of Milk for Mother
Nelson Algren
Boule de Suif
Guy de Maupassant
The Bound Man
Ilse Aichinger
Boy in the Summer Sun
Mark Schorer
Breakfast
John Steinbeck
The Bride Comes to Yellow Sky
Stephen Crane
The Brigadier and the Golf Widow
John Cheever
Brigid
Mary Lavin
The Brooch
William Faulkner
Brooksmith
Henry James
Brother
Graham Greene
The Brute
Joseph Conrad
Bubbles
Wilbur Daniel Steele
The Buck in the Hills
Walter Van Tilburg Clark
The Bucket-Rider
Franz Kafka
The Bulgarian Poetress
John Updike
A Bundle of Letters
Henry James
The Burning
Eudora Welty
The Burrow
Franz Kafka
The Bus
Shirley Jackson
Butch Minds the Baby
Damon Runyon
By the Waters of Babylon
Stephen Vincent Benét
A Caddy's Story
Ring Lardner
Candy-Man Beechum
Erskine Caldwell
"Can't Cross Jordan By Myself"
Wilbur Daniel Steele
The Canterbury Pilgrims
Nathaniel Hawthorne
The Capital of the World
Ernest Hemingway

The Cask of Amontillado
Edgar Allen Poe
The Cat, a Goldfinch, and the Stars
Luigi Pirandello
Cat in the Rain
Ernest Hemingway
The Catbird Seat
James Thurber
Cavalleria Rusticana
Giovanni Verga
The Celebrated Jumping Frog of Calaveras County
Mark Twain
The Celestial Omnibus
E.M. Forster
The Celestial Railroad
Nathaniel Hawthorne
The Cemetery in the Demesne
Mary Lavin
Champion
Ring Lardner
A Character in Distress
Luigi Pirandello
The Chaser
John Collier
Chelkash
Maxim Gorky
Chickamauga
Ambrose Bierce
Chickamauga
Thomas Wolfe
Children on Their Birthdays
Truman Capote
Christ in Flanders
Honoré de Balzac
The Christening
D.H. Lawrence
The Christian Roommates
John Updike
Christmas Every Day
Heinrich Böll
Christmas is a Sad Season for the Poor
John Cheever
A Christmas Memory
Truman Capote
A Christmas Tree and a Wedding
Fyodor Dostoyevsky
Chrysanthemums
John Steinbeck
La Cigale
Anton Chekhov
Cinci
Luigi Pirandello
The Circus
Katherine Anne Porter
The Circus
William Saroyan
Circus at Dawn
Thomas Wolfe
The Claxtons
Aldous Huxley
Clay
James Joyce
A Clean, Well-Lighted Place
Ernest Hemingway
Clementina
John Cheever
The Clerk's Quest
George Moore
The Coming-Out of Maggie
O. Henry
A Common Confusion
Franz Kafka
Il Conde
Joseph Conrad
Consolation
Giovanni Verga
The Conversion of the Jews
Philip Roth
The Cop and the Anthem
O. Henry
Counterparts
James Joyce
A Country Doctor
Franz Kafka
Country Full of Swedes
Erskine Caldwell

A Country Husband
John Cheever
A Country Love Story
Jean Stafford
The Country of the Blind
H.G. Wells
The Coup de Grâce
Ambrose Bierce
A Couple of Hamburgers
James Thurber
The Courting of Sister Wisby
Sarah Orne Jewett
A Courtship
William Faulkner
Crainquebille
Anatole France
Crazy Sunday
F. Scott Fitzgerald
Criers and Kibitzers, Kibitzers and Criers
Stanley Elkin
The Crocodile
Fyodor Dostoyevsky
Crossing into Poland
Isaac Babel
A Cup of Tea
Katherine Mansfield
The Curfew Tolls
Stephen Vincent Benét
Cyclist's Raid
Frank Rooney
Daddy Wolf
James Purdy
The Daemon Lover
Shirley Jackson
The Damned Thing
Ambrose Bierce
Dante and the Lobster
Samuel Beckett
The Daring Young Man on the Flying Trapeze
William Saroyan
Dark in the Forest, Strange as Time
Thomas Wolfe
The Darling
Anton Chekhov
Darling
James Stephens
Daughter
Erskine Caldwell
The Daughters of the Late Colonel
Katherine Mansfield
Dawn
J.F. Powers
A Day Goes By
Luigi Pirandello
The Day the Dam Broke
James Thurber
A Day's Wait
Ernest Hemingway
A Day's Work
Katherine Anne Porter
De Daumier-Smith's Blue Period
J.D. Salinger
De Mortuis
John Collier
The Dead
James Joyce
A Dead Issue
Charles M. Flandrau
A Deal in Wheat
Frank Norris
Dear Alexandros
John Updike
Death (from Winesburg, Ohio)
Sherwood Anderson
Death and the Child
Stephen Crane
Death in the Woods
Sherwood Anderson
Death of a Favorite
J.F. Powers
Death of a Traveling Salesman
Eudora Welty

The Death of Halpin Frayser
Ambrose Bierce
The Death of Ivan Ilyich
Leo Tolstoy
The Death of Shorty
Richard P. Bissell
Defeat
Kay Boyle
The Defeated
Nadine Gordimer
Defection of a Favorite
J.F. Powers
Defender of the Faith
Philip Roth
Delta Autumn
William Faulkner
Denry at the Dance
Arnold Bennett
Departure (from Winesburg, Ohio)
Sherwood Anderson
Dermuche
Marcel Aymé
A Descent into the Maelstrom
Edgar Allan Poe
The Descent of Man
Edith Wharton
Desire
James Stephens
Désirée's Baby
Kate Chopin
The Destructors
Graham Greene
The Devil and Daniel Webster
Stephen Vincent Benét
The Devil and Tom Walker
Washington Irving
The Devil was the Joker
J.F. Powers
Devotion Without End
Isaac Loeb Peretz
Di Grasso -- A Tale of Odessa
Isaac Babel
The Diamond as Big as the Ritz
F. Scott Fitzgerald
A Diamond Guitar
Truman Capote
The Dilettante
Edith Wharton
A Dill Pickle
Katherine Mansfield
The Disabled Soldier
Oliver Goldsmith
Disorder and Early Sorrow
Thomas Mann
The Displaced Person
Flannery O'Connor
Doc Mellhorn and the Pearly Gates
Stephen Vincent Benét
The Doctor and the Doctor's Wife
Ernest Hemingway
Dr. Heidegger's Experiment
Nathaniel Hawthorne
Dr. Jekyll and Mr. Hyde
Robert Louis Stevenson
The Doctor's Wife
John Updike
A Dog's Tale
Mark Twain
The Doll's House
Katherine Mansfield
A Domestic Dilemma
Carson McCullers
The Door
E.B. White
The Door in the Wall
H.G. Wells
Down at the Dinghy
J.D. Salinger
The Downward Path to Wisdom
Katherine Anne Porter
The Dream of a Ridiculous Man
Fyodor Dostoyevsky

Dreyfus in Kasrilevke
Sholom Aleichem
Drink (from Winesburg, Ohio)
Sherwood Anderson
A Drive in the Country
Graham Greene
Drowne's Wooden Image
Nathaniel Hawthorne
The Drums of the Fore and Aft
Rudyard Kipling
The Drunkard
Frank O'Connor
Dry September
William Faulkner
The Duchess and the Jeweller
Virginia Woolf
The Duel
Anton Chekhov
The Dulham Ladies
Sarah Orne Jewett
The Earthquake in Chile
Heinrich Von Kleist
Editha
William Dean Howells
Effie Whittlesy
George Ade
Effigy of War
Kay Boyle
The Egg
Sherwood Anderson
The Eighty-Yard Run
Irwin Shaw
Eli, the Fanatic
Philip Roth
The Elixir of the Reverend Father Gaucher
Alphonse Daudet
The Encantadas
Herman Melville
Encore
James Purdy
An Encounter
James Joyce
The End of Something
Ernest Hemingway
Enemies
Anton Chekhov
England, My England
D.H. Lawrence
The Enormous Radio
John Cheever
Epiphany
Guy de Maupassant
An Episode of War
Stephen Crane
Epstein
Philip Roth
Eros Rampant
John Updike
Eternal Life
Sholom Aleichem
Eternal Triangle
Frank O'Connor
Ethan Brand
Nathaniel Hawthrone
"Europe"
Henry James
Eveline
James Joyce
And Even Beyond (If Not Higher)
Isaac Loeb Peretz
Eventide
James Purdy
Everything That Rises Must Converge
Flannery O'Connor
Ex Parte
Ring Lardner
The Expelled
Samuel Beckett
An Experiment in Luxury
Stephen Crane
An Experiment in Misery
Stephen Crane
Extra! Extra!
Robert E. Sherwood

The Eye
J.F. Powers
The Face of Evil
Frank O'Connor
The Facts in the Case of M. Valdemar
Edgar Allan Poe
The Fairy Goose
Liam o"Flaherty
The Fall
Alberto Moravia
The Fall of the House of Usher
Edgar Allan Poe
False Dawn
Rudyard Kipling
The False Gems
Guy de Maupassant
Family Life
Guy de Maupassant
The Family Meadow
John Updike
The Fancy Woman
Peter Taylor
The Far and the Near
Thomas Wolfe
A Farewell
Arthur Schnitzler
The Fastest Runner on Sixty-first Street
James T. Farrell
Father and I
Pär Lagerkvist
A Father-to-be
Saul Bellow
The Fiddler
Herman Melville
The Fiddler of the Reels
Thomas Hardy
Fifty Grand
Ernest Hemingway
Fifty Pounds
A.E. Coppard
The Fifty-Yard Dash
William Saroyan
The Fight Between Jappe and Do Escobar
Thomas Mann
The Figure in the Carpet
Henry James
First Confession
Frank O'Connor
The First Death of Her Life
Elizabeth Taylor
First Love
Eudora Welty
The First Seven Years
Bernard Malamud
The Five-Forty-Eight
John Cheever
The Five White Mice
Stephen Crane
Flagman Thiel
Gerhart Hauptmann
Flight
Doris Lessing
Flight
John Steinbeck
Flowering Judas
Katherine Anne Porter
The Fly
Katherine Mansfield
Flying Home
Ralph Ellison
Footfalls
Wilbur Daniel Steele
For Esmé — With Love and Squalor
J.D. Salinger
For They Know Not What They Do
Wilbur Daniel Steele
The Force of Circumstance
W. Somerset Maugham
The Forks
J.F. Powers

Four Meetings
Henry James
Free
Theodore Dreiser
Free Joe and the Rest of the World
Joel Chandler Harris
Freedom's a Hard-Bought Thing
Stephen Vincent Benét
The Freshest Boy
F. Scott Fitzgerald
Friend of the Family
Kay Boyle
A Front-page Story
James T. Farrell
Funes the Memorious
Jorge Luis Borges
The Fur Coat
Sean O'Faolain
The Furnished Room
O. Henry
Gal Young Un
Marjorie Kinnan Rawlings
A Gala Dress
Mary E. Wilkins Freeman
The Gambler, the Nun, and the Radio
Ernest Hemingway
A Game of Billiards
Alphonse Daudet
The Garden of Forking Paths
Jorge Luis Borges
The Garden-Party
Katherine Mansfield
The Generous Gamester
Charles-Pierre Baudelaire
Generous Wine
Italo Svevo
The Gentle Boy
Nathaniel Hawthorne
The Gentle Lena
Gertrude Stein
The Gentleman from San Francisco
Ivan Bunin
The Giaconda Smile
Aldous Huxley
The Gift
John Steinbeck
A Gift from the City
John Updike
The Gift of the Magi
O. Henry
Gimpel the Fool
Isaac Bashevis Singer
The Girls in Their Summer Dresses
Irwin Shaw
A Gleam
Thomas Mann
God Sees the Truth, But Waits
Leo Tolstoy
Godliness (from Winesburg, Ohio)
Sherwood Anderson
The Gold-Bug
Edgar Allan Poe
A Gold Slipper
Willa Cather
The Golden Honeymoon
Ring Lardner
The Good Anna
Gertrude Stein
Good Country People
Flannery O'Connor
A Good Man Is Hard to Find
Flannery O'Connor
Goodbye, My Brother
John Cheever
Gooseberries
Anton Chekhov
Grace
James Joyce
La Grande Bretêche
Honoré de Balzac

Grapes for Monsieur Cape
  Ludwig Bemelmans
The Grave
  Katherine Anne Porter
The Gray Champion
  Nathaniel Hawthorne
The Great Good Place
  Henry James
The Great Mountains
  John Steinbeck
The Great Stone Face
  Nathaniel Hawthorne
The Great Wall of China
  Franz Kafka
The Great Wave
  Mary Lavin
The Greatest Man in the World
  James Thurber
Greenleaf
  Flannery O'Connor
Greville Fane
  Henry James
A Grey Sleeve
  Stephen Crane
The Growing Season
  Erskine Caldwell
The Guest
  Albert Camus
Guests of the Nation
  Frank O'Connor
Gusev
  Anton Chekhov
Haircut
  Ring Lardner
The Hamlet of the Shchigri District
  Ivan Turgenev
Hands (from Winesburg, Ohio)
  Sherwood Anderson
The Happiest I've Been
  John Updike
Happiness
  Mary Lavin
Harmony
  Ring Lardner
The Harness
  John Steinbeck
A Haunted House
  Virginia Woolf
He Don't Plant Cotton
  J.F. Powers
The Headless Hawk
  Truman Capote
Heart of Gold
  Mary Lavin
The Heart of the Artichoke
  Herbert Gold
Heartache
  Anton Chekhov
The Heavenly Christmas Tree
  Fyodor Dostoyevsky
Helen, I Love You
  James T. Farrell
Her First Ball
  Katherine Mansfield
Her Own People
  Robert Penn Warren
Her Table Spread
  Elizabeth Bowen
Herodias
  Gustave Flaubert
The Heyday of the Blood
  Dorothy Canfield (Fisher)
The Higgler
  A.E. Coppard
Hills Like White Elephants
  Ernest Hemingway
The Hiltons' Holiday
  Sarah Orne Jewett
The Hint of an Explanation
  Graham Greene
His Wife's Deceased Sister
  Frank R. Stockton
The Hitch-Hikers
  Eudora Welty

Hodel
Sholom Aleichem
Home Sickness
George Moore
An Honest Thief
Fyodor Dostoyevsky
Hook
Walter Van Tilburg Clark
Hop-Frog
Edgar Allan Poe
The Horse Dealer's Daughter
D.H. Lawrence
Horse Thief
Erskine Caldwell
A Horseman in the Sky
Ambrose Bierce
Horses -- One Dash
Stephen Crane
Horseshoes
Ring Lardner
The Hour of Letdown
E.B. White
How Beautiful with Shoes
Wilbur Daniel Steele
How I Contemplated the World . . .
Joyce Carol Oates
How Much Land Does a Man Need?
Leo Tolstoy
How Old Timofei Died Singing
Rainer Maria Rilke
How the Devil Came Down Division Street
Nelson Algren
A Hunger Artist
Franz Kafka
The Hunter Gracchus
Franz Kafka
Hypocrites
Leroi Jones

I and My Chimney
Herman Melville
I Can't Breathe
Ring Lardner
I Live in a World of Make-Believe
Elizabeth Taylor
I See You Never
Ray Bradbury
I Want to Know Why
Sherwood Anderson
I'm a Fool
Sherwood Anderson
An Ideal Family
Katherine Mansfield
The Idiots
Joseph Conrad
Idiots First
Bernard Malamud
Ieli
Giovanni Verga
If Not Higher
Isaac Loeb Peretz
An Imaginative Woman
Thomas Hardy
The Immortals
Jorge Luis Borges
Impulse
Conrad Aiken
In Another Country
Ernest Hemingway
In Dreams Begin Responsibilities
Delmore Schwartz
In Exile
Anton Chekhov
In Greenwich There Are Many Gravelled Walks
Hortense Calisher
In the Abyss
Luigi Pirandello
In the Basement
Isaac Babel

In the Penal Colony
Franz Kafka
In the Twilight
Wallace Stegner
Incest
John Updike
Indian Camp
Ernest Hemingway
The Infant Prodigy
Thomas Mann
Innocence
Sean O'Faolain
The Innocent
Graham Greene
The Intruder
Jorge Luis Borges
The Invisible Collection
Stefan Zweig
The Invisible Man
G.K. Chesterton
Ivy Day in the Committee Room
James Joyce
Jacob and the Indians
Stephen Vincent Benét
Jamesie
F.F. Powers
The Japanese Quince
John Galsworthy
The Jar
Luigi Pirandello
The Jewbird
Bernard Malamud
The Jilting of Granny Weatherall
Katherine Anne Porter
Jimmy Rose
Herman Melville
Johnny Bear
John Steinbeck
Johnny Panic and the Bible of Dreams
Sylvia Plath
Johnny Pye and the Fool-Killer
Stephen Vincent Benét
The Jolly Corner
Henry James
Journalism in Tennessee
Mark Twain
Judas
Frank O'Connor
The Judgment
Franz Kafka
A Jug of Silver
Truman Capote
Julia Cahill's Curse
George Moore
Jupiter Doke, Brigadier General
Ambrose Bierce
A Jury of Her Peers
Susan Glaspell
Just Before the War with the Eskimos
J.D. Salinger
Keela, the Outcast Indian Maiden
Eudora Welty
Kew Gardens
Virginia Woolf
Killed at Resaca
Ambrose Bierce
The Killers
Ernest Hemingway
King of the Bingo Game
Ralph Ellison
The Kiss
Anton Chekhov
Kneel to the Rising Sun
Erskine Caldwell
Kronkin's Prisoner
Isaac Babel
The Lady on 142
James Thurber
The Lady, or the Tiger?
Frank R. Stockton

Lady with a Lamp
Sally Benson
Lady with a Lamp
Dorothy Parker
The Lady with the Dog
Anton Chekhov
The Lady's Maid's Bell
Edith Wharton
The Lagoon
Joseph Conrad
Lance
Vladimir Nabokov
The Last Class (The Last Lesson)
Alphonse Daudet
The Last Day in the Field
Caroline Gordon
The Last Leaf
O. Henry
The Last Leaf
Katherine Anne Porter
The Last Mohican
Bernard Malamud
The Laughing Man
J.D. Salinger
Laura
Saki (H.H. Munro)
The Leader of the People
John Steinbeck
Leaving the Yellow House
Saul Bellow
The Legend of Sleepy Hollow
Washington Irving
The Legend of St. Julian Hospitator
Gustave Flaubert
A Letter
Isaac Babel
The Letter
Anton Chekhov
The Letter
W. Somerset Maugham
The Liar
Henry James
Liberty Hall
Ring Lardner
The Library of Babel
Jorge Luis Borges
The Life and Work of Professor Roy Millen
Robert Penn Warren
Life of Ma Parker
Katherine Mansfield
The Life You Save May Be Your Own
Flannery O'Connor
Lifeguard
John Updike
Ligeia
Edgar Allan Poe
The Light of the World
Ernest Hemingway
The Lightning-Rod Man
Herman Melville
Like a Bad Dream
Heinrich Bőll
Lions, Harts, Leaping Does
J.F. Powers
The Little Cask
Guy de Maupassant
A Little Cloud
James Joyce
Little Gentleman
Booth Tarkington
Little Herr Friedemann
Thomas Mann
Little Lizzy
Thomas Mann
Little Louise Roque
Guy de Maupassant
Little Memento
John Collier
Little Miss Marker
Damon Runyon
The Little Regiment
Stephen Crane
Livvie
Eudora Welty

Loneliness (from Winesburg, Ohio)
Sherwood Anderson
The Long Way Out
F. Scott Fitzgerald
Looking for Mr. Green
Saul Bellow
The Lord of the Dynamos
H.G. Wells
The Lost Boy
Thomas Wolfe
Lost in the Funhouse
John Barth
The Lottery
Shirley Jackson
The Lottery in Babylon
Jorge Luis Borges
The Lotus Eater
W. Somerset Maugham
Love
Jesse Stuart
Love Among the Haystacks
D.H. Lawrence
Love in Brooklyn
Daniel Fuchs
The Love Nest
Ring Lardner
Love of Life
Jack London
The Love-Philtre of Ikey Schoenstein
O. Henry
Love: Three Pages from a Sportsman's Book
Guy de Maupassant
The Lovely Lady
D.H. Lawrence
Luck
Mark Twain
The Luck of Roaring Camp
Bret Harte
The Lumber-Room
Saki (H.H. Munro)
La Lupa ("The She-Wolf")
Giovanni Verga
Mackintosh
W. Somerset Maugham
Madame Tellier's Excursion
Guy de Maupassant
Mademoiselle Fifi
Guy de Maupassant
The Madness of Dr. Montarco
Miguel de Unamuno
The Madonna of the Future
Henry James
The Magic Barrel
Bernard Malamud
The Magic Shop
H.G. Wells
Maiden in a Tower
Wallace Stegner
Main Currents of American Thought
Irwin Shaw
The Majesty of the Law
Frank O'Connor
Malaria
Giovanni Verga
Mammon and the Archer
O. Henry
The Man and the Snake
Ambrose Bierce
Man and Woman
Erskine Caldwell
Man from the South
Roald Dahl
The Man in a Shell
Anton Chekhov
A Man of Ideas (from Winesburg, Ohio)
Sherwood Anderson
The Man of the Crowd
Edgar Allan Poe
The Man of the House
Frank O'Connor
The Man Who Corrupted Hadleyburg
Mark Twain

The Man Who Invented Sin
Sean O'Faolain
The Man Who Loved Islands
D.H. Lawrence
The Man Who Saw Through Heaven
Wilbur Daniel Steele
The Man Who Was
Rudyard Kipling
The Man Who Would Be King
Rudyard Kipling
The Man Without a Temperament
Katherine Mansfield
Ms. Found in a Bottle
Edgar Allan Poe
Maria Concepción
Katherine Anne Porter
The Mark on the Wall
Virginia Woolf
Marriage a la Mode
Katherine Mansfield
The Marriages
Henry James
The Married Couple
Franz Kafka
The Martyr's Crown
Flann O'Brien (Brian O'Nolan)
Mary Smith
Booth Tarkington
The Masque of the Red Death
Edgar Allan Poe
Master Misery
Truman Capote
Mateo Falcone
Prosper Merimee
Matryona's House
Alexander Solzhenitsyn
May Day
F. Scott Fitzgerald
Meet the Girls
James T. Farrell
Melanctha
Gertrude Stein
The Memory
Eudora Welty
The Men in the Storm
Stephen Crane
The Metamorphosis
Franz Kafka
The Middle Years
Henry James
The Minister's Black Veil
Nathaniel Hawthorne
The Miracle of Purun Bhagat
Rudyard Kipling
Miriam
Truman Capote
Misery
Anton Chekhov
Miss Brill
Katherine Mansfield
Miss Furr and Miss Skeene
Gertrude Stein
Miss Tempy's Watchers
Sarah Orne Jewett
The Mission of Jane
Edith Wharton
Mr. Arcularis
Conrad Aiken
Mr. Dooley on the Popularity of Firemen
Finley Peter Dunne
Mr. Know-All
W. Somerset Maugham
Mister McGregor
Andrew Lytle
Mr. Preble Gets Rid of His Wife
James Thurber
A Modern Lover
D.H. Lawrence
Moments of Being
Virginia Woolf
The Monkey's Paw
W.W. Jacobs

The Monster
Stephen Crane
Moonlight
Guy de Maupassant
The Most Dangerous Game
Richard Connell
Mother (from Winesburg, Ohio)
Sherwood Anderson
A Mother
James Joyce
The Mother
Italo Svevo
Mother and Daughter
D.H. Lawrence
Mother Sauvage
Guy de Maupassant
A Mother's Tale
James Agee
The Mourners
Bernard Malamud
Mowgli's Brothers
Rudyard Kipling
Mrs. McWilliams and the Lightning
Mark Twain
Mrs. Medwin
Henry James
Mrs. Packletide's Tiger
Saki (H.H. Munro)
Mrs. Ripley's Trip
Hamlin Garland
Mule in the Yard
William Faulkner
A Municipal Report
O. Henry
The Murder on Jefferson Street
Dorothy Canfield (Fisher)
The Murders in the Rue Morgue
Edgar Allan Poe
My First Goose
Isaac Babel
My Kinsman, Major Molineux
Nathaniel Hawthorne
My Oedipus Complex
Frank O'Connor
My Old Man
Ernest Hemingway
A Mystery of Heroism
Stephen Crane
The Mystery of Marie Roget
Edgar Allan Poe
Naked Nude
Bernard Malamud
The Name-Day Party
Anton Chekhov
The National Pastime
John Cheever
The Necklace
Guy de Maupassant
Neighbor Rosicky
Willa Cather
The New Dress
Virginia Woolf
A New England Nun
Mary E. Wilkins Freeman
The New Villa
Anton Chekhov
The Night Before Prohibition
Conrad Aiken
The Night the Ghost Got In
James Thurber
Night Meeting
Ray Bradbury
Night-Sea Journey
John Barth
Nobody Knows (from Winesburg, Ohio)
Sherwood Anderson
The Nose
Nikolai Gogol
Now I Lay Me
Ernest Hemingway

Nuisance
Doris Lessing
The Nun's Mother
Mary Lavin
O Youth and Beauty!
John Cheever
An Occurrence at Owl Creek Bridge
Ambrose Bierce
Odour of Chrysanthemums
D.H. Lawrence
Of This Time, Of That Place
Lionel Trilling
O'Halloran's Luck
Stephen Vincent Benét
The Old Demon
Pearl Buck
Old Folks' Christmas
Ring Lardner
Old Man
William Faulkner
The Old Man at the Bridge
Ernest Hemingway
Old Mr. Marblehall
Eudora Welty
The Old Neighborhood
Theodore Dreiser
The Old Order
Katherine Anne Porter
The Old People
William Faulkner
Old Red
Caroline Gordon
On Account of a Hat
Sholom Aleichem
On the River
Guy de Maupassant
On the Road (On the Way)
Anton Chekhov
On the Road
Langston Hughes
One Kind of Officer
Ambrose Bierce
The One-Million Pound Bank Note
Mark Twain
One Off the Short List
Doris Lessing
One Officer, One Man
Ambrose Bierce
1, 2, 3, 4, 5, 6, 7, 8
William Saroyan
Only the Dead Know Brooklyn
Thomas Wolfe
The Open Boat
Stephen Crane
The Open Window
Saki (H.H. Munro)
The Orphans
Giovanni Verga
The Other Margaret
Lionel Trilling
The Other Side of the Hedge
E.M. Forster
The Other Two
Edith Wharton
Our Lady's Juggler
Anatole France
The Outcasts of Poker Flat
Bret Harte
An Outing in the Country
Guy de Maupassant
An Outpost of Progress
Joseph Conrad
The Outstation
W. Somerset Maugham
The Oval Portrait
Edgar Allan Poe
The Overcoat
Sally Benson
The Overcoat
Nikolai Gogol
The Pace of Youth
Stephen Crane

A Page from the Song of Songs
Sholom Aleichem
A Painful Case
James Joyce
Passion
Sean O'Faolain
A Passion in the Desert
Honoré de Balzac
The Passover Guest
Sholom Aleichem
Paste
Henry James
The Patented Gate and the Mean Hamburger
Robert Penn Warren
Paul's Case
Willa Cather
The Peasant Marey
Fyodor Dostoyevsky
Peasants
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A Village Singer/Mary E. Wilkins Freeman.
A Wagner Matinee/Cather.
When Greek Meets Greek/Greene.

AVARICE; SELFISHNESS. See GREED.

AWAKENING. See INITIATION.

AWKWARDNESS. See also ALIENATION.
Hands/Anderson.
The Thinker/Anderson.

BANALITY. See BOREDOM.

BEAUTY. See also ART and ARTISTS.
Breakfast/Steinbeck.
The Country of the Blind/Wells.
How Beautiful with Shoes/Steele.
The Japanese Quince/Galsworthy.
Ligeia/Poe.
Mary Smith/Tarkington.
Passion/O'Faolain.
The Piazza/Melville.

BELIEFS AND CUSTOMS.
The Best Years/Cather.
Country Full of Swedes/Caldwell.
The Devil and Daniel Webster/Benét.
The Intruder/Borges.
Jacob and the Indians/Benét.
The Majesty of the Law/Frank O'Connor.
The Man Who Was/Lawrence.

BELIEFS AND CUSTOMS. (continued)
Maria Concepción/Porter.
Nuisance/Lessing.
O'Halloran's Luck/Benét.
The Old Demon/Buck.
The Tent/O'Flaherty.
Two Lovely Beasts/O'Flaherty.
The White Silence/London.

BETRAYAL.
Afterward/Wharton.
Barn Burning/Faulkner.
Crazy Sunday/Fitzgerald.
The Devil Was the Joker/Powers.
Flowering Judas/Porter.
A Front-Page Story/Farrell.
The Gentle Boy/Hawthorne.
I'm a Fool/Anderson.
I Want to Know Why/Anderson.
The Jilting of Granny Weatherall/Porter.
My Old Man/Hemingway.
A Piece of News/Welty.
The Pupil/James.
Rappaccini's Daughter/Hawthorne.
Roger Malvin's Burial/Hawthorne.
The Snows of Kilimanjaro/Hemingway.
Spider, Spider/Aiken.
Ten Indians/Hemingway.
Through the Quinquina Glass/Saroyan.
Traitorously/Svevo.
Twenty-Six and One/Gogol.
The Wall/Sartre.

BIBLICAL TYPES. See also RELIGION, GOD, and GODLINESS.
Godliness/Anderson.
The Minister's Black Veil/Hawthorne.
Young Goodman Brown/Hawthorne.

BIRTH; FERTILITY; REBIRTH. See also INITIATION.
Adam and Eve and Pinch Me/Coppard.
The Blind Man/Lawrence.
The Christening/Lawrence.
The Dead/Joyce.
Desiree's Baby/Chopin.
The Egg/Anderson.
A Father-to-Be/Bellow.

BIRTH; FERTILITY; REBIRTH. (continued)
The Grave/Porter.
Hills Like White Elephants/Hemingway.
Indian Camp/Hemingway.
The Jilting of Granny Weatherall/Porter.
Livvie/Welty.
The Luck of Roaring Camp/Harte.
Maria Concepción/Porter.
The Name-Day Party/Chekhov.
The Night-Sea Journey/Barth.
Petrified Man/Welty.
The Second Death/Greene.
The Wide Net/Welty.
A Worn Path/Welty.

BOASTFULNESS. See PRIDE.

BOREDOM; MALAISE.
At the Pit's Mouth/Kipling.
Chickamauga/Wolfe.
Darling/Stephens.
The Eighty-Yard Run/Shaw.
The Generous Gamester/Baudelaire.
The Girls in Their Summer Dresses/Shaw.
How Beautiful with Shoes/Steele.
The Kiss/Chekhov.
The Man Without a Temperament/Mansfield.
Maria Concepción/Porter.
The Name-Day Party/Chekhov.
The New Dress/Woolf.
An Outpost of Progress/Conrad.
Peasants/Chekhov.
The Second Choice/
Virga Vay and Allan Cedar/Lewis.
A Wayside Comedy/Kipling.
The Woman Who Rode Away/Lawrence.

BRAVERY. See COURAGE.

BRIBERY.
Mateo Falcone/Mérimée.
Mrs. Packletide's Tiger/Saki.

BUREAUCRACY. See also PETTY OFFICIALDOM.
The Bulgarian Poetess/Updike.
The Crocodile/Dostoyevsky.
Dear Alexandros/Updike.

BUREAUCRACY. See also PETTY OFFICIALDOM. (continued)
The Death of Ivan Ilyich/Tolstoy.
The Door/White.
The Great Wall of China/Kafka.
In the Penal Colony/Kafka.
Metamorphosis/Kafka.
The Name-Day Party/Chekhov.
The Nose/Gogol.
The Overcoat/Gogol.
Peasants/Chekhov.
The Pedestrian/Bradbury.
The Stolen White Elephant/Twain.

CAPITAL PUNISHMENT.
The Bet/Chekhov.
Dermuche/Aymé.

CHANCE. See DETERMINISM.

CHANGE; PROGRESS.
The Bear/Faulkner.
The Best Years/Cather.
Blackberry Winter/Warren.
Boy in the Summer Sun/Schorer.
The Bride Comes to Yellow Sky/Crane.
Brother/Greene.
Clementina/Cheever.
A Courtship/Faulkner.
Delta Autumn/Faulkner.
A Dill Pickle/Mansfield.
Dr. Jekyll and Mr. Hyde/Stevenson.
Family Life/Maupassant.
Free/Dreiser.
I and My Chimney/Melville.
Julia Cahill's Curse/Moore.
The Last Class/Daudet.
The Last Day in the Field/Gordon.
The Leader of the People/Steinbeck.
Livvie/Welty.
The Lottery/Jackson.
Love in Brooklyn/Fuchs.
Metamorphosis/Kafka.
Miss Furr and Miss Skeene/Stein.
My Kinsman, Major Molineux/Hawthorne.
A New England Nun/Mary E. Wilkins Freeman.

CHANGE; PROGRESS. (continued)
The Other Side of the Hedge/Forster.
An Outpost of Progress/Conrad.
Rip Van Winkle/Irving.
The Road from Colonus/Forster.
A Rose for Emily/Faulkner.
The Second Choice/Dreiser.
The Silence of the Valley/O'Faolain.
The Story of the Late Mr. Elvesham/Wells.
Vierochka/Chekhov.
A Village Singer/Mary E. Wilkins Freeman.
What You Hear From 'Em?/Peter Taylor.
The Wind and the Snow of Winter/Clark.

CHAOS.
The Day the Dam Broke/Thurber.
The Library of Babel/Borges.
Livvie/Welty.
The Lottery in Babylon/Borges.
The Night the Bed Fell/Thurber.
The Night the Ghost Got In/Thurber.
A Piece of Red Calico/Stockton.
Tlön, Uqbar, Orbis Tertius/Borges.

CHARITY. See also LOVE.
Christmas is a Sad Season for the Poor/Cheever.
A Christmas Tree and a Wedding/Dostoyevsky.
A Cup of Tea/Mansfield.
Dear Alexandros/Updike.
A Gift from the City/Updike.
Take Pity/Malamud.
A Visit of Charity/Welty.
Wife-Wooing/Updike.
A Worn Path/Welty.

CHILDLIKENESS; CHILDISHNESS; IMMATURITY. See also CHILDREN, INITIATION, YOUTH
The Baby Party/Fitzgerald.
The Bride Comes to Yellow Sky/Crane.
Death and the Child/Crane.
Dermuche/Aymé.
I Live in a World of Make-Believe/Elizabeth Taylor.
Marriage a la Mode/Mansfield.
A Perfect Day for Bananafish/Salinger.
A Queer Heart/Bowen.
Why I Live at the P.O./Welty.
A Worn Path/Welty.

CHILDREN. See also YOUTH.
Absolution/Fitzgerald.
Adam and Eve and Pinch Me/Coppard.
The Artificial Nigger/Flannery O'Connor.
Baa Baa Black Sheep/Kipling.
The Baby Party/Fitzgerald.
The Basement Room/Greene.
The Black Madonna/Spark.
A Christmas Tree and a Wedding/Dostoyevsky.
Cinci/Pirandello.
The Circus/Saroyan.
Circus at Dawn/Wolfe.
The Conversion of the Jews/Roth.
A Country Doctor/Kafka.
Dear Alexandros/Updike.
The Defeated/Gordimer.
The Doll's House/Mansfield.
Down at the Dinghy/Salinger.
The Drums of the Fore and Aft/Kipling.
The Drunkard/Frank O'Connor.
The Duchess and the Jeweller/Woolf.
Eros Rampant/Updike.
The Face of Evil/Frank O'Connor.
The Fall/Moravia.
The Fifty-Yard Dash/Saroyan.
First Confession/Frank O'Connor.
For Esmé--With Love and Squalor/Salinger.
The Heart of the Artichoke/Gold.
The Heavenly Christmas Tree/Dostoyevsky.
The Hint of an Explanation/Greene.
How I Contemplated the World...../Oates.
The Infant Prodigy/Thomas Mann.
Jamesie/Powers.
Little Gentleman/Tarkington.
The Lost Boy/Wolfe.
The Lumber-Room/Saki.
The Mother/Svevo.
A Mother's Tale/Agee.
The Open Window/Saki.
The Peasant Marey/Dostoyevsky.
A Perfect Day for Bananafish/Salinger.
The Pheasant Hunter/Saroyan.
The Ransom of Red Chief/O. Henry.
Reduced/Bowen.

CHILDREN. See also YOUTH. (continued)
The River/Flannery O'Connor.
The Schartz-Metterklume Method/Saki.
Seventeen/Saroyan.
The Shepherd's Daughter/Saroyan.
Silent Snow, Secret Snow/Aiken.
Sredni Vashtar/Saki.
A Story/Thomas.
The Story of a Farm Girl/Maupassant.
The Story-Teller/Saki.
The Summer of the Beautiful White Horses/Saroyan.
Tandy/Anderson.
Tears, Idle Tears/Bowen.
Teddy/Salinger.
They/Kipling.
The Three Swimmers and the Grocer from Yale/Saroyan.
Vanka/Chekhov.
Venus, Cupid, Folly and Time/Peter Taylor.
Wee Willie Winkie/Kipling.
What We Don't Know Hurts Us/Schorer.
When the Light Gets Green/Warren.
A Worn Path/Welty.

CHOICE, DECISION. See also FREE WILL.
The Lady, or the Tiger?/Stockton.

CHRIST; CHRIST COMPLEX; CHRISTIANITY; MARTYR COMPLEX. See also RELIGION.
The Dream of a Ridiculous Man/Dostoyevsky.
Lions, Harts, Leaping Does/Powers.
The Philosopher/Anderson.
The Procurator of Judaea/France.
The Raid/Steinbeck.
The Renegade/Camus.
The Saint/Pritchett.
The Valiant Woman/Powers.

CIVIL RIGHTS. See LAW.

CIVILIZATION. See also COMMUNITY, UNITY, UNIVERSALITY, etc.
The Bride Comes to Yellow Sky/Crane.
The Burrow/Kafka.
By the Waters of Babylon/Benét.
Delta Autumn/Faulkner.
Disorder and Early Sorrow/Thomas Mann.

CIVILIZATION. See also COMMUNITY, UNITY, UNIVERSALITY, etc. (continued)
The Gentleman from San Francisco/Bunin.
The Hiltons' Holiday/Jewett.
Little Herr Friedemann/Thomas Mann.
The Lottery/Jackson.
A Mother's Tale/Agee.
Night-Sea Journey/Barth.
The Pedestrian/Bradbury.
The Portable Phonograph/Clark.
Rain/Maugham.
The Thief and His Little Daughter/Brandao.
Tlön, Uqbar, Ortis Tertius/Borges.

CLERGY. See also RELIGION.
The Elixir of the Reverend Father Gaucher/Daudet.
The Forks/Powers.
The Letter/Chekhov.
Lifeguard/Updike.
Lions, Harts, Leaping Does/Powers.
Prince of Darkness/Powers.
The Valiant Woman/Powers.

CODE-LIVING. See also MORAL CODE.
The Bride Comes to Yellow Sky/Crane.
Fifty Grand/Hemingway.
The Gambler, the Nun, and the Radio/Hemingway.
In Another Country/Hemingway.
The Killers/Hemingway.
The Undefeated/Hemingway.

COMMON DESTINY. See also DEATH, UNITY, UNIVERSALITY and other related themes.
The Ambitious Guest/Hawthorne.
Bartleby/Melville.
The Book of the Grotesque/Anderson.
An Experiment in Luxury/Crane.
An Experiment in Misery/Crane.
Dante and the Lobster/Beckett.
Death in the Woods/Anderson.
The Death of Shorty/Bissell.
Dr. Heidegger's Experiment/Hawthorne.
The Egg/Anderson.
The Gentleman from San Francisco/Bunin.
Gusev/Chekhov.
Hands/Anderson.

COMMON DESTINY. See also DEATH, UNITY, UNIVERSALITY and other related themes. (continued)
The Hunter Gracchus/Kafka.
In Exile/Chekhov.
Johnny Pye and the Fool-Killer/Benét.
King of the Bingo Game/Ellison.
Night-Sea Journey/Barth.
The Old Man at the Bridge/Hemingway.
The Open Boat/Crane.
The Outcasts of Poker Falt/Harte.
Peasants/Chekhov.
The Prison/Malamud.
South/Borges.
The Thief and His Little Daughter/Brandão.
A Tree of Night/Capote.
The Upturned Face/Crane.
Young Goodman Brown/Hawthorne.

COMMONPLACENESS AND ITS OPPOSITE. See COUNTERPARTS.

COMMUNICATION. See also UNITY, UNIVERSALITY, LEARNING, INITIATION and related themes.
Bartleby/Melville.
A Common Confusion/Kafka.
A Haunted House/Woolf.
The New Villa/Chekhov.
Peasants/Chekhov.
A Perfect Day for Bananafish/Salinger.
The Piece of String/Maupassant.
Who Made Yellow Roses Yellow?/Updike.

COMMUNITY. See also UNITY, UNIVERSALITY, and other related themes.
Bartleby/Melville
Bitter Honeymoon/Moravia.
Black Is My Favorite Color/Malamud.
Bliss/Mansfield.
The Bride Comes to Yellow Sky/Crane.
Brother/Greene.
Chrysanthemums/Steinbeck.
The Country of the Blind/Wells.
England, My England/Lawrence.
Guests of the Nation/Frank O'Connor.
Harmony/Lardner.
Johnny Bear/Steinbeck.

COMMUNITY. See also UNITY, UNIVERSALITY, and other related themes. (continued)
The Lottery/Jackson.
The Luck of Roaring Camp.
Mademoiselle Fifi/Maupassant.
Malaria/Verga.
The Man Who Corrupted Hadleyburg/Twain.
Maria Concepción/Porter.
Mateo Falcone/Mérimée.
Miss Tempy's Watchers/Jewett.
A Mother's Tale/Agee.
The Mourners/Malamud.
The New Villa/Chekhov.
The Old Neighborhood/Dreiser.
The Other Two/Wharton.
The Outcasts of Poker Falt/Harte.
Peasants/Chekhov.
St. Emanuel the Good, Martyr/Unamuno.
The Secret Sharer/Conrad.
The Thief and His Little Daughter/Brandão.
Two Lovely Beasts/O'Flaherty.
The Worn Path/Welty.
[See also stories noted under the author-story entries for Sherwood Anderson and Sholom Aleichem.]

COMPLACENCY. See also WEALTH, INERTIA, AND COUNTERPARTS.
Bartleby/Melville.
The Men in the Storm/Crane.
Salesmanship/Chase.

COMPREHENSIVENESS, INFINITY. See also UNITY, UNIVERSALITY, TIME and related themes.
Funes the Memorious/Borges.
The Lottery in Babylon/Borges.
Tlön, Uqbar, Orbis Tertius/Borges.

COMPROMISE. See MORAL CODE, COUNTERPARTS, LAW, AND COMMUNICATION.

CONFESSION. See also RELIGION, LAW, and COMMUNICATION.
Absolution/Fitzgerald.
Belles Demoiselles Plantation/Cable.
A Bottle of Milk for Mother/Algren.
The Face of Evil/Frank O'Connor.
First Confession/Frank O'Connor.
The Garden of Forking Paths/Borges.

CONFESSION. See also RELIGION, LAW, and COMMUNICATION. (continued)
An Honest Thief/Dostoyevsky.
Innocence/O'Faolain.
A Tragedy of Two Ambitions/Hardy.

CONFIDENCE. See OPTIMISM.

CONFLICT. See also ADVERSITY, CONFRONTATION, COUNTERPARTS, and WAR.
The Beast in the Jungle/James.
Bitter Honeymoon/Moravia.
Blood-Burning Moon/Toomer.
The Bride Comes to Yellow Sky/Crane.
The Catbird Seat/Thurber.
Cavalleria Rusticana/Verga.
Chelkash/Gorky.
The Christening/Lawrence.
Counterparts/Joyce.
A Couple of Hamburgers/Thurber.
Criers and Kibitzers, Kibitzers and Criers/Elkin.
Everything That Rises Must Converge/Flannery O'Connor.
The Fight Between Jappe and Do Escobar/Thomas Mann.
The Five White Mice/Crane.
The Heart of the Artichoke/Gold.
Helen, I Love You/Farrell.
Horses--One Dash/Crane.
Ivy Day in the Committee Room/Joyce.
The Jar/Pirandello.
Kneel to the Rising Sun/Caldwell.
The Lumber-Room/Saki.
Mister McGregor/Lytle.
Mr. Preble Gets Rid of His Wife/Thurber.
A Mother/Joyce.
The Mourners/Malamud.
Pigeon Feathers/Updike.
Powerhouse/Welty.
The Proverb/Aymé.
The Story of Muhammad Din/Kipling.
The Tone of Time/James.
The Topaz Cufflinks Mystery/Thurber.
Two Blue Birds/Lawrence.
The Unicorn in the Garden/Thurber.
Why I Live at the P.O./Welty.

CONSCIENCE. See also GUILT and CONFESSION.
Bartleby/Melville.
The Beach at Falsea/Stevenson.
The Buck in the Hills/Clark.
Flowering Judas/Porter.
Judas/Frank O'Connor.
The Lagoon/Conrad.

CONSERVATISM. See also CONVENTION, TRADITION, CHANGE, and related themes.
A & P/Updike.
The Beach at Falsea/Stevenson.
The Country of the Blind/Wells.
Eli, the Fanatic/Roth.
Extra! Extra!/Sherwood.
Home Sickness/Moore.
How Beautiful with Shoes/Steele.
I and My Chimney/Melville.
Julia Cahill's Curse/Moore.
The Madness of Dr. Montarco/Unamuno.
Of This Time, of That Place/Trilling.

CONSOLATION.
Consolation/Verga.
The Orphans/Verga.

CONVENTION. See also CONSERVATISM, TRADITION, CHANGE, and related themes.
A & P/Updike.
Absolution/Fitzgerald.
The Artist of the Beautiful/Hawthorne.
Baa Baa Black Sheep/Kipling.
The Bride Comes to Yellow Sky/Crane.
The Claxtons/Huxley.
An Encounter/Joyce.
The Golden Honeymoon/Lardner.
Good Country People/Flannery O'Connor.
Home Sickness/Moore.
I and My Chimney/Melville.
Ivy Day in the Committee Room/Joyce.
Julia Cahill's Curse/Moore.
Mammon and the Archer/O. Henry.
The Man in a Shell/Chekhov.
The Name-Day Party/Chekhov.
The Pedestrian/Bradbury.
The Rapids/Clark.

CONVENTION. See also CONSERVATISM, TRADITION, CHANGE, and related themes.
The Second Choice/Dreiser.
Uncle Willy/Faulkner.
Your Body Is a Jewel Box/Boyle.

CONVERSION. See also RELIGION.
The Conversion of the Jews/Roth.
Grace/Joyce.
The Renegade/Camus.

COUNTERPARTS, COUNTERPOINTS.
The Beach at Falsá/Stevenson.
Brother/Greene.
Buck Fanshaw's Funeral/Twain.
The Bulgarian Poetess/Updike.
The Christian Roommates/Updike.
Counterparts/Joyce.
The Country of the Blind/Wells.
The Daring Young Man on the Flying Trapeze/Saroyan.
Death of a Traveling Salesman/Welty.
Dr. Jekyll and Mr. Hyde/Stevenson.
A Drive in the Country/Greene.
The Drunkard/Frank O'Connor.
The Face of Evil/Frank O'Connor.
Family Life/Maupassant.
The Far and the Near/Wolfe.
Father and I/Lagerkvist.
For Esmé--With Love and Squalor/Salinger.
A Gift from the City/Updike.
The Gift of the Magi/O. Henry.
A Haunted House/Woolf.
How Beautiful with Shoes/Steele.
Ieli/Verga.
The Innocent/Greene.
The Japanese Quince/Galsworthy.
Ligeia/Poe.
Main Currents of American Thought/Shaw.
The Man Who Was/Kipling.
The Mark on the Wall/Woolf.
Mother and Daughter/Lawrence.
Mowgli's Brothers/Kipling.
The Patented Gate and Mean Hamburger/Warren.
The Piazza/Melville.
Pollock and the Porroh Man/Wells.

COUNTERPARTS, COUNTERPOINTS. (continued)
Quality/Galsworthy.
The She-Wolf/Verga.
A Start in Life/Suckow.
Sun/Lawrence.
Teddy/Salinger.
Testament of Flood/Warren.
Things/Lawrence.
A Tree, a Rock, a Cloud/McCullers.
The Unvexed Isles/Warren.
Who Made Yellow Roses Yellow?/Updike.

COUNTRY VS. CITY. See also COUNTERPARTS.
Big Two-Hearted River/Hemingway.
The Blue Hotel/Crane.
The Bride Comes to Yellow Sky/Crane.
The Christian Roommates/Updike.
A Country Doctor/Kafka.
A Country Husband/Cheever.
Family Life/Maupassant.
A Gift from the City/Updike.
A Gold Slipper/Cather.
Gooseberries/Chekhov.
Home Sickness/Moore.
Ieli/Verga.
In Exile/Chekhov.
The Kiss/Chekhov.
The Majesty of the Law/Frank O'Connor.
Mother/Anderson.
The New Villa/Chekhov.
Peasants/Chekhov.
The Sculptor's Funeral/Cather.
Soldier's Home/Hemingway.
Uprooted/Frank O'Connor.
Vanka/Chekhov.
Vierochka/Chekhov.
A Wagner Matinee/Cather.

COURAGE and COWARDICE. See also HEROES, HEROINES.
Boy in the Summer Sun/Schorer.
The Bride Comes to Yellow Sky/Crane.
Chickamauga/Wolfe.
The Christian Roommates/Updike.
Editha/Howells.
The Eye/Powers.

COURAGE and COWARDICE. See also HEROES, HEROINES.
(continued)
Fifty Grand/Hemingway.
A Gala Dress/Mary E. Wilkins Freeman.
The Gambler, the Nun, and the Radio/Hemingway.
Helen, I Love You/Farrell.
Hook/Clark.
In Another Country/Hemingway.
The Jilting of Granny Weatherall/Porter.
Killed at Resaca/Bierce.
Kneel to the Rising Sun/Caldwell.
Lance/Nabokov.
The Lotus Eater/Maugham.
Mother Sauvage/Maupassant.
A Mystery of Heroism/Crane.
Of This Time, of That Place/Trilling.
Old Man/Faulkner.
The Raid/Steinbeck.
The Revolt of "Mother"/Mary E. Wilkins Freeman.
The Short Happy Life of Francis Macomber/Hemingway
Turnabout/Faulkner.
The Undefeated/Hemingway.
The Veteran/Crane.
Youth/Conrad.

CREATIVITY. See ART.

CRIME; CRIMINALS. See THEFT and KILLING.

CRUELTY; VIOLENCE. See also KILLING, MURDER.
After-Image/Caldwell.
The Awakening/Babel.
Baa Baa Black Sheep/Kipling.
Barn Burning/Faulkner.
The Battler/Hemingway.
Black Boy/Boyle.
Blood-Burning Moon/Toomer.
The Blue Hotel/Crane.
Boule de Suif/Maupassant.
The Brute/Conrad.
The Buck in the Hills/Clark.
Candy-Man Beechum/Caldwell.
Champion/Lardner.
Chelkash/Larky.
Cinci/Pirandello.

CRUELTY; VIOLENCE. See also KILLING, MURDER. (continued)
The Coming-Out of Maggie/O. Henry.
The Coup de Grâce/Bierce.
Crossing into Poland/Babel.
Cyclists' Raid/Rooney.
Daughter/Caldwell.
A Day's Work/Porter.
Death in the Woods/Anderson.
The Destructors/Greene.
Dilettante/Wharton.
The Displaced Person/Flannery O'Connor.
Dr. Jekyll and Mr. Hyde/Stevenson.
Effigy of War/Boyle.
The Fastest Runner on Sixty-First Street/Farrell.
The Five-Forty-Eight/Cheever.
Flying Home/Ellison.
The Golden Honeymoon/Lardner.
A Good Man Is Hard to Find/Flannery O'Connor.
The Growing Season/Caldwell.
Haircut/Lardner.
Hands/Anderson.
Hook/Clark.
Hypocrite(s)/Jones.
The Idiots/Conrad.
Journalism in Tennessee/Twain.
Kneel to the Rising Sun/Caldwell.
Kronkin's Prisoner/Babel.
Lady with a Lamp/Benson.
The Legend of St. Junian Hospitator/Flaubert.
A Letter/Babel.
Little Lizzy/Thomas Mann.
The Lottery/Jackson.
The Man Who Was/Kipling.
Marriage a la Mode/Mansfield.
Metamorphosis/Kafka.
Mister McGregor/Lytle.
The Mother/Svevo.
Mother Sauvage/Maupassant.
The Murder on Jefferson Street/Dorothy Canfield Fisher.
An Outpost of Progress/Conrad.
A Passion in the Desert/Balzac.
Peasants/Chekhov.
Petrified Man/Welty.
The Portable Phonograph/Clark.

CRUELTY; VIOLENCE. See also KILLING, MURDER. (continued)

The Prussian Officer/Lawrence.
The Raid/Steinbeck.
Red/Maugham.
Renegade/Camus.
Respectability/Anderson.
Revelation/Flannery O'Connor.
Sailor off the Bremen/Shaw.
Saturday Afternoon/Caldwell.
The Scoop/Farrell.
The Screamers/Jones.
The Sculptor's Funeral/Cather.
So on He Fares/Moore.
The Story of My Dovecot/Babel.
The Two Faces/James.
Vanka/Chekhov.
Walking Wounded/Shaw.
Wash/Faulkner.

CURSE.

Julia Cahill's Curse/Moore.
The Legend of St Julian Hospitator/Flaubert.

DANCE.

Absent-Mindedness in a Parish Choir/Hardy.
Bart Davis's Dance/George Washington Harris.
The Coming-Out of Maggie/O. Henry.
Denry at the Dance/Bennett.
The Fiddler of the Reels/Hardy.
A Gleam/Thomas Mann.
Her First Ball/Mansfield.
Home Sickness/Moore.
The Masque of the Red Death/Poe.

DANGER. See ADVERSITY, CONFLICT, and other related subjects.

DEATH.

The Adventure of the German Student/Irving.
The Altar of the Dead/James.
The Apparition of Mrs. Veal/Defoe.
Arabesque: The Mouse/Coppard.
At the Pit's Mouth/Kipling.
Bartleby/Melville.
The Beast in the Jungle/James.
Belles Demoiselles Plantation/Cable.

DEATH. (continued)

Berenice/Poe.
Big Blonde/Parker.
The Black Cat/Poe.
The Blue Hotel/Crane.
The Boarded Window/Bierce.
Bontsha the Silent/Peretz.
Brigid/Lavin.
Buck Fanshaw's Funeral/Twain.
The Burning/Welty.
Candy-Man Beechum/Caldwell.
"Can't Cross Jordan by Myself"/Steele.
The Capital of the World/Hemingway.
The Cemetery in the Demesne/Lavin.
Chickamauga/Bierce.
Children on Their Birthdays/Capote.
A Christmas Memory/Capote.
The Coup de Grâce/Bierce.
Consolation/Verga.
Crazy Sunday/Fitzgerald.
Criers and Kibitzers, Kibitzers and Criers/Elkin.
Cyclists' Raid/Rooney.
The Damned Thing/Bierce.
Dante and the Lobster/Beckett.
Dark in the Forest, Strange as Time/Wolfe.
The Daughters of the Late Colonel/Mansfield.
A Day's Wait/Hemingway.
The Dead/Joyce.
Death/Anderson.
Death and the Child/Crane.
Death in the Woods/Anderson.
The Death of a Traveling Salesman/Welty.
The Death of Halpin Frayser/Bierce.
The Death of Ivan Ilyich/Tolstoy.
The Death of Shorty/Bissell.
The Diamond as Big as the Ritz/Fitzgerald.
The Displaced Person/Flannery O'Connor.
The Door in the Wall/Wells.
The Drums of the Fore and Aft/Kipling.
The Drunkard/Frank O'Connor.
Editha/Howells.
The Egg/Anderson.
Enemies/Chekhov.
England, My England/Lawrence.

DEATH. (continued)
"Europe"/James.
Eventide/Purdy.
The Facts in the Case of M. Valdemar/Poe.
The Fall of the House of Usher/Poe.
A Farewell/Schnitzler.
The Fastest Runner on Sixty-First Street/Farrell.
The First Death of Her Life/Elizabeth Taylor.
The Fly/Mansfield.
Four Meetings/James.
Free/Dreiser.
A Front-Page Story/Farrell.
The Garden-Party/Mansfield.
Generous Wine/Svevo.
The Gentleman from San Francisco/Bunin.
Gimpel the Fool/Singer.
God Sees the Truth, But Waits/Tolstoy.
The Grave/Porter.
The Great Wave/Lavin.
Gusev/Chekhov.
Happiness/Lavin.
A Haunted House/Woolf.
Heart of Gold/Lavin.
The Heavenly Christmas Tree/Dostoyevsky.
The Higgler/Coppard.
An Honest Thief/Dostoyevsky.
The Horse Dealer's Daughter/Lawrence.
Horseman in the Sky/Bierce.
How Much Land Does a Man Need?/Tolstoy.
How Old Timofei Died Singing/Rilke.
The Hunter Gracchus/Kafka.
Indian Camp/Hemingway.
The Jilting of Granny Weatherall/Porter.
The Lagoon/Conrad.
Lance/Nabokov.
The Last Leaf/O.Henry.
The Last Leaf/Porter.
Laura/Saki.
A Letter/Babel.
Life of Ma Parker/Mansfield.
Ligeia/Poe.
Lions, Harts, Leaping Does/Powers.
Little Memento/Collier.
Little Miss Marker/Runyon.
Livvie/Welty.

DEATH. (continued)
The Long Way Out/Fitzgerald.
The Lost Boy/Wolfe.
The Lottery/Jackson.
The Madness of Dr. Montarco/Unamuno.
Malaria/Verga.
The Man and the Snake/Bierce.
Man and Woman/Caldwell.
The Married Couple/Kakfa.
The Masque of the Red Death/Poe.
Mateo Falcone/Mérimée.
The Middle Years/James.
Miriam/Capote.
Miss Tempy's Watchers/Jewett.
Mr. Arcularis/Aiken.
The Monkey's Paw/Jacobs.
Mother Sauvage/Maupassant.
The Mourners/Malamud.
The Name-Day Party/Chekhov.
Neighbor Rosicky/Cather.
Nuisance/Lessing.
An Occurrence at Owl Creek Bridge/Bierce.
Odour of Chrysanthemums/Lawrence.
The Old Order/Porter.
On the River/Maupassant.
One Kind of Officer/Bierce.
One Officer, One Man/Bierce.
The Open Boat/Crane.
The Orphans/Verga.
The Other Margaret/Trilling.
The Outcasts of Poker Flat/Harte.
The Oval Portrait/Poe.
A Passion in the Desert/Balzac.
Paste/James.
Peasants/Chekhov.
Petrified Man/Welty.
Pigeon Feathers/Updike.
Pollock and the Porroh Man/Wells.
The Price of the Harness/Crane.
A Psychological Shipwreck/Bierce.
The Pupil/James.
Red Leaves/Faulkner.
The Refugees/Malamud.
Rest Cure/Boyle.

DEATH. (continued)
The Resting Place/LaFarge.
Revelations/Mansfield.
The Road from Colonus/Forster.
Roger Malvin's Burial/Hawthorne.
A Rose for Emily/Faulkner.
Salesmanship/Chase.
The Sculptor's Funeral/Cather.
The Second Death/Greene.
Sense of Humour/Pritchett.
The Short Happy Life of Francis Macomber/Hemingway.
A Sick Boy's Winter/Moravia.
The Sisters/Joyce.
The Snows of Kilimanjaro/Hemingway.
A Son of the Gods/Bierce.
The Story of the Late Mr. Elvesham/Wells.
The Story of Muhammad Din/Kipling.
Strange Moonlight/Aiken.
The Strange Ride of Morrowbie Jukes/Kipling.
Studs/Farrell.
Take Pity/Malamud.
A Tale of the Ragged Mountains/Poe.
They/Kipling.
Through the Quinquina Glass/Sansom.
To Build a Fire/London.
Torch Song/Cheever.
Traitorously/Svevo.
A Tree of Night/Capote.
The Upturned Face/Crane.
The Visitor/Thomas.
The Waiting/Agee.
The Wall/Sartre.
Wandering Willie's Tale/Scott.
War/Pirandello.
When the Light Gets Green/Warren.
Where Love Is, There God Is Also/Tolstoy.
The White Silence/London.
William and Mary/Beerbohm.
Without Benefit of Clergy/Kipling.
The Woman at Seven Brothers/Steele.
Your Body is a Jewel Box/Boyle.
Your Obituary, Well Written/Aiken.

DEDUCTION. See also MYSTERY.
The Gold-Bug/Poe.
The Invisible Man/Chesterton.
The Murders in the Rue Morgue/Poe.
The Mystery of Marie Roget/Poe.
The Purloined Letter/Poe.
The Stolen White Elephant/Twain.

DEFEAT; FAILURE.
Bartleby/Melville.
The Bulgarian Poetess/Updike.
The Christian Roommates/Updike.
Counterparts/Joyce.
The Daughters of the Late Colonel/Mansfield.
Defeat/Boyle.
The Egg/Anderson.
The Eighty-Yard Run/Shaw.
The Fiddler/Melville.
Hands/Anderson.
Jimmy Rose/Melville.
A Little Cloud/Joyce.
The Pomegranate Trees/Saroyan.
The Prison/Malamud.
A Red-Letter Day/Elizabeth Taylor.
The Snows of Kilimanjaro/Hemingway.
Some Like Them Cold/Lardner.
Theft/Porter.
Traitorously/Svevo.
The Valiant Woman/Powers.
What You Hear from 'Em?/Peter Taylor.

DEMONS; DEVILS. See also SUPERNATURAL.
The Black Magic of Barney Haller/Thurber.
The Daemon Lover/Jackson.
The Devil and Daniel Webster/Benét.
The Devil and Tom Walker/Irving.
The Fiddler of the Reels/Hardy.
The Generous Gamester/Baudelaire.
How the Devil Came Down Division Street/Algren.
The Lumber-Room/Saki.
The She-Wolf/Verga.
Wandering Willie's Tale/Scott.
Young Goodman Browne/Hawthorne.

DEPENDENCE.
The Daughters of the Late Colonel./Mansfield.
The Horse-Dealer's Daughter/Lawrence.
Winter Night/Boyle.

DEPRESSION, DESPAIR, DISCONTENT, DISILLUSIONMENT.
Absolution/Fitzgerald.
Amy Foster/Conrad.
Araby/Joyce.
Babylon Revisited/Fitzgerald.
Big Blonde/Parker.
The Blind Man/Lawrence.
Chickamauga/Wolfe.
The Christening/Lawrence.
A Clean, Well-Lighted Place/Hemingway.
Counterparts/Joyce.
Criers and Kibitzers, Kibitzers and Criers/Elkin.
Daddy Wolf/Purdy.
Daughter/Caldwell.
The Dead/Joyce.
A Drive in the Country/Greene.
The Earthquake in Chile/Kleist.
The Heyday of the Blood/Dorothy Canfield Fisher.
In Another Country/Hemingway.
King of the Bingo Game/Ellison.
Kneel to the Rising Sun/Caldwell.
The Man in a Shell/Chekhov.
May Day/Fitzgerald.
The Middle Years/James.
Paul's Case/Cather.
The Second Choice/Dreiser.
Story of the Saint Joseph Donkey/Verga.
Walking Wounded/Shaw.

DESTRUCTION; DESTRUCTIVENESS.
Almos' a Man/Wright.
The Birthmark/Hawthorne.
By the Waters of Babylon/Benét.
Christmas Every Day/Böll.
The Destructors/Greene.
Dr. Heidegger's Experiment/Hawthorne.
Ethan Brand/Hawthorne.
Love/Stuart.
Rappaccini's Daughter/Hawthorne.

DETERMINISM; CHANCE; FORTUNE; FATE; INDIFFERENT UNIVERSE, etc. (See also stories by Naturalists and Realists)

Bartleby/Melville.
The Benefits of American Life/Farrell.
The Blue Hotel/Crane.
The Capital of the World/Hemingway.
The Cat, a Goldfinch, and the Stars/Pirandello.
A Character in Distress/Pirandello.
Chelkash/Gorky.
The Cop and the Anthem/O. Henry.
A Deal in Wheat/Norris.
Death and the Child/Crane.
The Egg/Anderson.
The Five White Mice/Crane.
The Fly/Mansfield.
The Force of Circumstance/Maugham.
The Great Wall of China/Kafka.
The Hamlet of the Shchigri District/Turgenev.
The Higgler/Coppard.
In Dreams Begin Responsibilities/Schwartz.
In the Penal Colony/Kafka.
Johnny Panic and the Bible of Dreams/Plath.
The Judgment/Kafka.
King of the Bingo Game/Ellison.
The Land of the Dynamos/Wells.
The Lottery/Jackson.
Metamorphosis/Kafka.
The Murders in the Rue Morgue/Poe.
A Mystery of Heroism/Crane.
The Old Neighborhood/Dreiser.
The Open Boat/Crane.
Paul's Case/Cather.
The Second Choice/Dreiser.
A Son of the Gods/Bierce.
A Sum in Addition/March.
The Thief and His Little Daughter/Brandão.
To Build a Fire/London.
Traitorously/Svevo.
The Two Drovers/Scott.
The Upturned Face/Crane.
The Wall/Sartre.

DEVIL. See DEMONS, etc.

DEVOTION.
The Artist at Work/Camus.
Bontsha the Silent/Peretz.
Devotion without End/Peretz.
Flagman Thiel/Hauptmann.
Footfalls/Steele.
If Not Higher/Peretz.
The Last Leaf/O. Henry.
The Lord of the Dynamos/Wells.
The Middle Years/James.
The Oval Portrait/Poe.
A Simple Heart/Flaubert.
William and Mary/Beerbohm.

DISCOVERY; SELF-DISCOVERY. See also INITIATION, EPIPHANY, and THE DOUBLE.
Absolution/Fitzgerald.
The Awakening/Babel.
Babylon Revisited/Fitzgerald.
Barn Burning/Faulkner.
The Bear/Faulkner.
The Bet/Chekhov.
The Capital of the World/Hemingway.
A Dead Issue/Flandrau.
The Diamond as Big as the Ritz/Fitzgerald.
The Doctor's Wife/Updike.
Drink/Anderson.
The Egg/Anderson.
I'm a Fool/Anderson.
I Want to Know Why/Anderson.
The Leader of the People/Steinbeck.
Looking for Mr. Green/Bellow.
My Old Man/Hemingway.
Naked Nude/Malamud.
Of This Time, Of That Place/Trilling.
The Other Margaret/Trilling.
The Overcoat/Gogol and Benson versions.
A Piece of News/Welty.
The Secret Sharer/Conrad.
A Sense of Shelter/Updike.
The Short Happy Life of Francis Macomber/Hemingway.
Ten Little Indians/Hemingway.
Through the Quinquina Glass/Sansom.
Winter Dreams/Fitzgerald.

DIVORCE. See MARRIAGE.

DOMINATION, ENSLAVEMENT, SUPPRESSION.
The Brooch/Faulkner.
"Europe"/James.
Under the Lion's Paw/Garland.

DOPE (DRUGS). See ALCOHOLISM (under which ADDICTION is included).

THE DOUBLE; ANALOGUE; REFLECTION OF SELF IN OTHERS. See also DISCOVERY.
Adam and Eve and Pinch Me/Coppard.
Cat in the Rain/Hemingway.
Dr. Jekyll and Mr. Hyde/Stevenson.
A Father-to-Be/Bellow.
Friend of the Family/Boyle.
The Hamlet of the Shchigri District/Turgenev.
The Headless Hawk/Capote.
The Jolly Corner/James.
The Last Day in the Field/Gordon.
The Last Mohican/Malamud.
Miriam/Capote.
The Overcoat/Gogol.
Rest Cure/Boyle.
The Secret Sharer/Conrad.
Shut a Final Door/Capote.
Tobias Mindernickel/Thomas Mann.
The Untold Lie/Anderson.
The White Horses of Vienna/Boyle.
William Wilson/Poe.
Winter Night/Boyle.
Wintry Peacock/Lawrence.

DREAMS; IMAGININGS; FANCIES.
Absolution/Fitzgerald.
Adam and Eve and Pinch Me/Coppard.
The Adventure of the German Student/Irving.
Afterward/Wharton.
Arabesque: The Mouse/Coppard.
Berenice/Poe.
Big Blonde/Parker.
The Black Cat/Poe.
The Bus/Jackson.
The Celestial Railroad/Hawthorne.
Christmas Every Day/Boll.
A Country Doctor/Kafka.

DREAMS; IMAGININGS; FANCIES. (continued)

Criers and Kibitzers, Kibitzers and Criers/Elkin.
The Daemon Lover/Jackson.
Dark in the Forest, Strange as Time/Wolfe.
The Death of Halpin Frayser/Bierce.
Death of a Traveling Salesman/Welty.
Departure/Anderson.
The Dreams of a Ridiculous Man/Dostoyevsky.
A Drive in the Country/Greene.
Extra! Extra!/Sherwood.
The Fall of the House of Usher/Poe.
Flowering Judas/Porter.
Flying Home/Ellison.
Generous Wine/Svevo.
Gimpel the Fool/Singer.
The Great Good Place/James.
The Headless Hawk/Capote.
The Heavenly Christmas Tree/Dostoyevsky.
An Imaginative Woman/Hardy.
In Dreams Begin Responsibilities/Schwartz.
Incest/Updike.
The Jilting of Granny Weatherall/Porter.
Johnny Panic and the Bible of Dreams/Plath.
The Lady on 142/Thurber.
The Lady's Maid's Bell/Wharton.
Lance/Nabokov.
The Legend of Sleepy Hollow/Irving.
Ligeia/Poe.
Like a Bad Dream/Boll.
The Madness of Dr. Montarco/Unamuno.
Master Misery/Capote.
Miriam/Capote.
Mr. Arcularis/Aiken.
My Kinsman, Major Molineux/Hawthorne.
An Occurrence at Owl Creek Bridge/Bierce.
Old Mr. Marblehall/Porter.
On the Road/Chekhov.
The Open Window/Saki.
Pictures/Mansfield.
Pollock and the Porroh Man/Wells.
The Premature Burial/Poe.
Putois/France.
The Queen of Spades/Pushkin.
Rain/Maugham.

DREAMS; IMAGININGS; FANCIES. (continued)
Rip Van Winkle/Irving.
Savannah-la-mar/De Quincey.
The Secret Life of Walter Mitty/Thurber.
Silent Snow, Secret Snow/Aiken.
The Snows of Kilimanjaro/Hemingway.
So on He Fares/Moore.
The Swimmer/Cheever.
A Tale of the Ragged Mountains/Poe.
They/Kipling.
The Thinker/Anderson.
Three-Minute Novel/Heinrich Mann.
The Tooth/Jackson.
Traitorously/Svevo.
Vanka/Chekhov.
Virga Vay and Allan Cedar/Lewis.
A Vision of the World/Cheever.
The Visitor/Thomas.
Was It a Drream?/Maupassant.
Winter Dreams/Fitzgerald.
Young Goodman Brown/Hawthorne.
Youth/Conrad.

DRINK. See ALCOHOLISM.

DUTY.
Barn Burning/Faulkner.
"Europe"/James.
Flagman Thiel/Hauptmann.
Flying Home/Ellison.
The Guest/Camus.
A Horseman in the Sky/Bierce.
The Lagoon/Conrad.
Mrs. Ripley's Trip/Garland.
One Kind of Officer/Bierce.
Prince Roman/Conrad.
Theseus/Gide.

EDUCATION. See LEARNING; SCHOOLING.

EGOTISM. See PRIDE.

ELOQUENCE. See ART.

EMOTIONAL DISTURBANCE.
Berenice/Poe.
The Black Cat/Poe.

EMOTIONAL DISTURBANCE. (continued)
Chickamauga/Bierce.
The Fall of the House of Usher/Poe.
The Second Tree from the Corner/White.
The Swimmer/Cheever.

EMPLOYER-EMPLOYEE RELATIONSHIPS. See MASTER/SERVANT.

ENVIRONMENT. See LEARNING, etc.

ENVY.
A Gala Dress/Mary E. Wilkins Freeman.
Mrs. Packletide's Tiger/Saki.
The Thinker/Anderson.
A Village Singer/Mary E. Wilkins Freeman.

EPIPHANY.
Epiphany/Maupassant.
Theft/Porter.
[See all of Joyce's Dubliners stories.]

EQUALITY. See SOCIAL STATUS.

ESCAPE.
Across the Bridge/Greene.
The Adulterous Woman/Camus.
Adventure/Anderson.
An Anarchist/Conrad.
Another Part of the Sky/Gordimer.
Araby/Joyce.
The Awakening/Babel.
The Dead/Joyce.
Death/Anderson.
Di Grasso--A Tale of Odessa/Babel.
The Diamond as Big as the Ritz/Fitzgerald.
A Diamond Guitar/Capote.
An Encounter/Joyce.
Eveline/Joyce.
The Fall/Sartre.
Flight/Steinbeck.
The Freshest Boy/Fitzgerald.
The Headless Hawk/Capote.
Hop-Frog/Poe.
Horses--One Dash/Crane.
The Lagoon/Conrad.
Mademoiselle Fifi/Maupassant.
Mateo Falcone/Mérimée.

ESCAPE. (continued)
The Most Dangerous Game/Connell.
An Occurrence at Owl Creek Bridge/Bierce.
Old Man/Faulkner.
The Open Window/Saki.
The Pit and the Pendulum/Poe.
The Premature Burial/Poe.
The Renegade/Camus.
Reservations: A Love Story/Peter Taylor.
Silent Snow, Secret Snow/Aiken.
The Strange Ride of Morrowbie Jukes/Kipling.
The Tall Man/Faulkner.
The Three Strangers/Hardy.

EVANESCENCE OF LIFE. See AGING, etc.

EVIL EYE. See also GUILT.
The Black Cat/Poe.
The Buck in the Hills/Clark.
The Eye/Powers.
Love: Three Pages from a Sportsman's Book/Maupassant.
Roger Malvin's Burial/Hawthorne.
The Tell-Tale Heart/Poe.

EXILE. See also ALIENATION; OUTCASTS.
In Exile/Chekhov.
Prince Roman/Conrad.

EXONERATION. See REVENGE.

EXPEDIENCY.
The Black Madonna/Spark.
The Descent of Man/Wharton.
Her Own People/Warren.
Love in Brooklyn/Fuchs.

EXPLOITATION.
The Boarding House/Joyce.
Boule de Suif/Maupassant.
"Europe"/James.
The Five-Forty-Eight/Cheever.
Four Meetings/James.
A Front-Page Story/Farrell.
The Golden Honeymoon/Lardner.
Greville Fane/James.
Haircut/Lardner.
Keela, the Outcast Indian Maiden/Welty.

EXPLOITATION. (continued)
The Middle Years/James.
An Outpost of Progress/Conrad.
The Two Faces/James.
Two Gallants/Joyce.
Under the Lion's Paw/Garland.
An Unfinished Story/O.Henry.

FAILURE. See DEFEAT.

FAITH; LOSS OF FAITH.
Act of Faith/Shaw.
Angel Levine/Malamud.
Christ in Flanders/Balzac.
The Conversion of the Jews/Roth.
The Defender of the Faith/Roth.
Eli, the Fanatic/Roth.
Good Country People/Flannery O'Connor.
The Renegade/Camus.
The River/Flannery O'Connor.
The Saint/Pritchett.
St. Emanuel the Good, Martyr/Unamuno.
The Three Hermits/Tolstoy.
Young Goodman Brown/Hawthorne.

FALSITY; PRETENSE; ARTIFICIALITY.
After the Race/Joyce.
Alibi Ike/Lardner.
Bliss/Mansfield.
A Cup of Tea/Mansfield.
The Door/White.
The Duchess and the Jeweller/Woolf.
The False Gems/Maupassant.
Fifty Pounds/Coppard.
The Golden Honeymoon/Lardner.
I Live in a World of Make-Believe/Elizabeth Taylor.
The Liar/James.
The Life and Work of Professor Roy Millen/Warren.
Mr. Know-All/Maugham.
Mrs. Packletide's Tiger/Saki.
The Necklace/Maupassant.
Of This Time, of That Place/Trilling.
Paste/James.
Roger Malvin's Burial/Hawthorne
Some Like Them Cold/Lardner.

FALSITY; PRETENSE; ARTIFICIALITY.
The Story of the Late Mr. Elvesham/Wells.
A Summer's Reading/Malamud.
Two Gallants/Joyce.

FAME.
Champion/Lardner.
The Crocodile/Gogol.
Horseshoes/Lardner.
The Invisible Collection/Zweig.
Jupiter Dokes/Bierce.
Brigadier General/
Liberty Hall/Lardner.
The Love Nest/Lardner.
Some Like Them Cold/Lardner.

FAMILY; FATHERHOOD; MOTHERHOOD.
Adam and Eve and Pinch Me/Coppard.
The Ambitious Guest/Hawthorne.
Amy Foster/Conrad.
Anna on the Neck/Chekhov.
Another Part of the Sky/Gordimer.
Baa Baa Black Sheep/Kipling.
Barn Burning/Faulkner.
The Bear/Faulkner.
The Bedquilt/Dorothy Canfield Fisher.
Belles Demoiselles Plantation/Cable.
Bitter Honeymoon/Moravia.
Black Bread/Verga.
Blue Murder/Steele.
The Boarding House/Joyce.
The Book-Bag/Maugham.
Brigid/Lavin.
The Brooch/Faulkner.
Brother/Greene.
The Burning/Welty.
Champion/Lardner.
The Christening/Lawrence.
The Circus/Porter and Saroyan versions.
Clay/Joyce.
Clementina/Cheever.
Consolation/Verga.
A Country Wife/Kafka.
The Coup de Grâce/Bierce.
Daddy Wolf/Purdy.

FAMILY; FATHERHOOD; MOTHERHOOD. (continued)

Death in the Woods/Anderson.
The Death of Ivan Ilyich/Tolstoy.
Death of a Traveling Salesman/Welty.
Desiree's Baby/Chopin.
Disorder and Early Sorrow/Thomas Mann.
The Doctor and the Doctor's Wife/Hemingway.
A Domestic Dilemma/McCullers.
Down at the Dinghy/Salinger.
The Downward Path to Wisdom/Porter.
The Drunkard/Frank O'Connor.
The Dulham Ladies/Jewett.
England, My England/Lawrence.
An Episode of War/Crane.
"Europe"/James.
Eveline/Joyce.
Eventide/Purdy.
Everything That Rises Must Converge/Flannery O'Connor.
An Experiment in Luxury/Crane.
An Experiment in Misery/Crane.
The Fall/Moravia.
The Fall of the House of Usher/Poe.
False Dawn/Kipling.
Family Life/Maupassant.
The Family Meadow/Updike.
A Father-to-Be/Bellow.
First Confession/Frank O'Connor.
Flight/Lessing.
Flight/Steinbeck.
For Esmé--With Love and Squalor/Salinger.
For They Know Not What They Do/Steele.
The Friend of the Family/Boyle.
The Garden-Party/Mansfield.
Generous Wine/Svevo.
The Gentle Boy/Hawthorne.
God Sees the Truth, But Waits/Tolstoy.
Godliness/Anderson.
A Good Man Is Hard to Find/Flannery O'Connor.
Goodbye, My Brother/Cheever.
Greenleaf/Falnnery O'Connor.
Guests of the Nation/Frank O'Connor.
Happiness/Lavin.
The Heart of the Artichoke/Gold.
Her First Ball/Mansfield.

FAMILY; FATHERHOOD; MOTHERHOOD. (continued)

Her Own People/Warren.
The Heyday of the Blood/Dorothy Canfield Fisher.
The Hilton's Holiday/Jewett.
The Horse Dealer's Daughter/Lawrence.
Horseman in the Sky/Bierce.
How I Contemplated the World. . ./Oates.
How Old Timofei Died Singing/Rilke.
How the Devil Came Down Division Street/Algren.
I See You Never/Bradbury.
The Idiots/Conrad.
In Dreams Begin Responsibilities/Schwartz.
In Greenwich There Are Many Gravelled Walks/Calisher.
The Intruder/Borges.
The Invisible Collection/Zweig.
The Jilting of Granny Weatherall/Porter.
The Last Leaf/O. Henry.
The Leader of the People/Steinbeck.
A Letter/Babel.
A Little Cloud/Joyce.
Little Miss Marker/Runyon.
The Little Regiment/Crane.
The Lost Boy/Wolfe.
The Lotus Eater/Maugham.
The Luck of Roaring Camp/Harte.
Madame Tellier's Excursion/Maupassant.
Malaria/Verga.
The Man of the House/Frank O'Connor.
Mateo Falcone/Mérimée.
Metamorphosis/Kafka.
Mrs. Ripley's Trip/Garland.
A Mother/Joyce.
Mother and Daughter/Lawrence.
Mother Sauvage/Maupassant.
The Mourners/Malamud.
My Oedipus Complex/Frank O'Connor.
Neighbor Rosicky/Cather.
Odour of Chrysanthemums/Lawrence.
Old Folks' Christmas/Lardner.
The Old Neighborhood/Dreiser.
The Old Order/Porter.
The Open Boat/Crane.
The Orphans/Verga.
The Outcasts of Poker Flat/Harte.

FAMILY; FATHERHOOD; MOTHERHOOD. (continued)

An Outing in the Country/Maupassant.
The Overcoat/Benson.
A Passion in the Desert/Balzac.
Peasants/Chekhov.
A Perfect Day for Bananafish/Salinger.
The Pheasant Hunter/Saroyan.
The Pomegranate Trees/Saroyan.
Prince Roman/Conrad.
A Queer Heart/Bowen.
Rappaccini's Daughter/Hawthorne.
The Return of a Private/Garland.
The Revolt of "Mother"/Mary E. Wilkins Freeman.
The Rocking-Horse Winner/Lawrence.
Roger Malvin's Burial/Hawthorne.
The Season of Divorce/Cheever.
Seventeen/Saroyan.
Seventy Thousand Assyrians/Saroyan.
The Sisters/Joyce.
Soldier's Home/Hemingway.
Soldiers of the Republic/Parker.
Sonny's Blues/Baldwin.
The Source/Porter.
A Start in Life/Suckow.
The Story of a Farm Girl/Maupassant.
Teddy/Salinger.
A Tragedy of Two Ambitions/Hardy.
Twenty-Six and One/Gogol.
Under the Lion's Paw/Garland.
Up the Coolly/Garland.
Vanka/Chekhov.
Venus, Cupid, Folly and Time/Peter Taylor.
What We Don't Know Hurts Us/Schorer.
What You Hear From 'Em?/Peter Taylor.
Why I Live at the P.O./Welty.
The Wide Net/Welty.
A Wife of Nashville/Peter Taylor.
The Wind Blows/Mansfield.
Winter Night/Boyle.
Without Benefit of Clergy/Kipling
The Witness/Porter.
The Worn Path/Welty.

FANATICISM. See also OBSESSION, RELIGION, and SEXUALITY.
Absolution/Fitzgerald.
The Earthquake in Chile/Kleist.
Epstein/Roth.
The Gentle Boy/Hawthorne.
Godliness/Anderson.
Good Country People/Flannery O'Connor.
Greenleaf/Flannery O'Connor.
The Life You Save May Be Your Own/Flannery O'Connor.
The Lightning-Rod Man/Melville.
The Philosopher/Anderson.
Rain/Maugham.
The Renegade/Camus.
Revelation/Flannery O'Connor.

FARMING.
A Deal in Wheat/Norris.
Death in the Woods/Anderson.
England, My England/Lawrence.
The Growing Season/Caldwell.
The Harness/Steinbeck.
The Higgler/Coppard.
How Much Land Does a Man Need?/Tolstoy.
Kneel to the Rising Sun/Caldwell.
Mule in the Yard/Faulkner.
Neighbor Rosicky/Cather.
The Pomegranate Trees/Saroyan.
Property/Verga.
The Revolt of "Mother"/Mary E. Wilkins Freeman.
Sorrow-Acre/Dinesen.
Up the Coolly/Garland.

FATE. See DETERMINISM.

FATHERHOOD. See FAMILY.

THE FAUSTIAN THEME. See also DEMONS; THE DEVIL.
The Devil and Daniel Webster/Benét.
The Devil and Tom Walker/Irving.
The Generous Gamester/Baudelaire.
The Story of the Late Mr. Elvesham/Wells.

FEAR; TERROR.
The Angel of the Bridge/Cheever.
The Black Cat/Poe.
The Boarded Window/Bierce.

FEAR; TERROR. (continued)
The Brigadier and the Golf Widow/Cheever.
The Burrow/Kafka.
The Cask of Amontillado/Poe.
The Circus/Porter.
A Clean, Well-Lighted Place/Hemingway.
Country Full of Swedes/Caldwell.
The Damned Thing/Bierce.
A Descent into the Maelstrom/Poe.
The Fall of the House of Usher/Poe.
Father and I/Lagerkvist.
The Five-Forty-Eight/Cheever.
A Gift from the City/Updike.
Greenleaf/Flannery O'Connor.
Hands/Anderson.
Horses--One Dash/Crane.
The Invisible Man/Chesterton.
Kneel to the Rising Sun/Caldwell.
The Legend of Sleepy Holow/Irving.
The Lightning-Rod Man/Melville.
The Lumber-Room/Saki.
Maiden in a Tower/Stegner.
The Man and the Snake/Bierce.
Ms. Found in a Bottle/Poe.
Mrs. McWilliams and the Lightning/Twain.
The Most Dangerous Game/Connell.
The Open Window/Saki.
The Peasant Marey/Dostoyevsky.
The Pit and the Pendulum/Poe.
Pollock and the Porroh Man/Wells.
The Premature Burial/Poe.
Rest Cure/Boyle.
The Snake/Crane.
A Spinster's Tale/Peter Taylor.
Sredni Vashtar/Saki.
That Evening Sun/Faulkner.
The Veteran/Crane.
The Waiting/Agee.

FEUD.
A Blackjack Bargainer/O. Henry.

FLIGHT. See also ESCAPE.
Flight/Lessing and Steinbeck versions.
Flying Home/Ellison.

"FLYING DUTCHMAN" THEME.
Ms. Found in a Bottle/Poe.

FOLLY.
After the Race/Joyce.
Gimpel the Fool/Singer.
Johnny Pye and the Fool-Killer/Benét.
Prelude to Reunion/La Farge.
Venus, Cupid, Folly and Time/Peter Taylor.

FORCE. See RESISTANCE.

FREE WILL; WILL POWER. See also FREEDOM.
The Bound Man/Aichinger.
The Door/White.
The Guest/Camus.
The Harness/Steinbeck.
King of the Bingo Game/Ellison.
The Lady, or the Tiger?/Stockton.
Ligeia/Poe.
The Lightning-Rod Man/Melville.
Love of Life/London.
The Man Who Corrupted Hadleyburg/Twain.
A Mother's Tale/Agee.
The Old Neighborhood/Dreiser.
The Use of Force/Williams.
The Valiant Woman/Powers.
Wakefield/Hawthrone.
A Worn Path/Welty.

FREEDOM. See also FREE WILL.
An Anarchist/Conrad.
The Bound Man/Aichinger.
Eternal Triangle/Frank O'Connor.
Free/Dreiser.
Free Joe and the Rest of the World/Joel Chandler Harris.
Freedom's a Hard-Bought Thing/Benét.
Good Country People/Flannery O'Connor.
The Guest/Camus.
The Harness/Steinbeck.
Liberty Hall/Lardner.
Livvie/Welty.
A Mother's Tale/Agee.
Peasants/Chekhov.
The Rapids/Clark.
Sergeant Prishibeyev/Chekhov.

FREEDOM. See also FREE WILL. (continued)
Was/Faulkner.
A Worn Path/Welty.

FREUDIANISM. See also SEXUALITY, etc.
A Father-to-Be/Bellow.
Flowering Judas/Porter.
The Marriages/James.
My Oedipus Complex/Frank O'Connor.
The Prussian Officer/Lawrence.
Rain/Maugham.
Snake/Saroyan.
The Snake/Steinbeck.
The White Quail/Steinbeck.

FRIENDSHIP. See LOVE.

FRUGALITY. See also POVERTY.
The Benefits of American Life/Farrell.
A Day's Work/Porter.
The Egg/Anderson.
The Fur Coat/O'Faolain.
A Gala Dress/Mary E. Wilkins Freeman.
The Gift of the Magi/O. Henry.
Greenleaf/Flannery O'Connor.
The Growing Season/Caldwell.
How Much Land Does a Man Need?/Tolstoy.
A Hunger Artist/Kafka.
King of the Bingo Game/Ellison.
The Married Couple/Kadka.
Matryona's House/Solzhenitsyn.
Neighbor Rosicky/Cather.
A New England Nun/Mary E. Wilsins Freeman.
The Overcoat/Benson.
The Overcoat/Gogol.
The Patented Gate and the Mean Hamburger/Warren.
Property/Verga.
A Simple Heart/Flaubert.
A Start in Life/Suckow.
The Story of a Farm Girl/Maupassant.
Two Lovely Beasts/O'Flaherty.
Under the Lion's Paw/Garland.

FRUSTRATION. See DEFEAT and DEPRESSION, etc.

FULFILLMENT. See also LIFE.
The Catbird Seat/Thurber.
The Scapegoat/Dunbar.
The Secret Sharer/Conrad.
Theseus/Gide.
Up the Coolly/Garland.
Warm River/Caldwell.
Youth/Conrad.

GAMBLING.
Ah, the University!/Collier.
The Bet/Chekhov.
A Blackjack Bargainer/O.Henry.
The Celebrated Jumping Frog of Calaveras County/Twain.
Consolation/Verga.
A Game of Billiards/Daudet.
The Generous Gamester/Baudelaire.
King of the Bingo Game/Ellison.
Man from the South/Dahl.
The One-Million Pound Bank Note/Twain.
The Outcasts of Poker Flat/Harte.
The Queen of Spades/Pushkin.
Stickman's Laughter/Algren.
Taste/Dahl.

GAMES; CONTESTS; SPORTS; COMPETITION; TRICKERY. See also GAMBLING.
After the Race/Joyce.
Alibi Ike/Lardner.
The Boarding House/Jayce.
The Bride Comes to Yellow Sky/Crane.
A Caddy's Story/Lardner.
The Celebrated Jumping Frog of Calaveras County/Twain.
Champion/Lardner.
The Circus/Porter and Saroyan versions.
A Courtship/Faulkner.
The Eighty-Yard Run/Shaw.
Fifty Grand/Hemingway.
The Fifty-Yard Dash/Saroyan.
A Game of Billiards/Daudet.
Harmony/Lardner.
Horseshoes/Lardner.
King of the Bingo Game/Ellison.
The Most Dangerous Game/Connell.
Mule in the Yard/Faulkner.

GAMES; CONTESTS; SPORTS; COMPETITION; TRICKERY. See also GAMBLING. (continued)
My Old Man/Hemingway.
The Outcasts of Poker Flat/Harte.
The Rocking-Horse Winner/Lawrence.
Shingles for the Lord/Faulkner.
The Short Happy Life of Francis Macomber/Hemingway.
Spotted Horses/Faulkner.
The Third Prize/Coppard.
The Valiant Woman/Powers.
Was/Faulkner.
When Greek Meets Greek/Greene.
Who Dealt?/Lardner.

GENERATION. See also FAMILY.
A Father-to-Be/Bellow.
How Old Timofei Died Singing/Rilke.
Ivy Day in the Committee Room/Joyce.
Sorrow-Acre/Dinesen.

GENEROSITY. See LOVE, KINDNESS, CHARITY.

GENIUS. See ART AND ARTISTS.

GHOSTS, etc. See also THE SUPERNATURAL, DREAMS, etc.
Afterward/Wharton.
The Apparition of Mrs. Veal/Defoe.
"Can't Cross Jordan by Myself"/Steele.
The Jolly Corner/James.
The Lady's Maid's Bell/Wharton.
The Legend of Sleepy Hollow/Irving.
The Resting Place/La Farge.
They/Kipling.
What Was It?/Fitz-James O'Brien.
The Woman at Seven Brothers/Steele.

GOD AND CREATION.
The Celestial Railroad/Hawthorne.
The Country of the Blind/Wells.
A Descent into the Maelstrom/Poe.
The Dream of a Ridiculous Man/Dostoyevsky.
Father and I/Lagerkvist.
Funes the Memorious/Borges.
God Sees the Truth, But Waits/Tolstoy.
The Great Wave/Lavin.
In the Penal Colony/Kafka.

GOD AND CREATION. (continued)
Johnny Panic and the Bible of Dreams/Plath.
The Lightning-Rod Man/Melville.
The Lord of the Dynamos/Wells.
The Lottery in Babylon/Borges.
The Man Who Saw Through Heaven/Steele.
Night-Sea Journey/Barth.
An Occurrence at Owl Creek Bridge/Bierce.
Pigeon Feathers/Updike.
Savannah-la-mar/DeQuincey.
The Strength of God/Anderson.
The Thief and His Little Daughter/Brandão.
The Three Hermits/Tolstoy.
Tlön, Uqbar, Ortis Tertius/Borges.
A Vision of the World/Cheever.
Warm River/Caldwell.
What Men Live By/Tolstoy.
Where Love Is, There God Is Also/Tolstoy.

GODLINESS. See also GOD.
Godliness/Anderson.
The Man Who Saw Through Heaven/Steele.
The Minister's Black Veil/Hawthorne.
The Strength of God/Anderson.
The Teacher/Anderson.
What Men Live By/Tolstoy.
Where Love Is, There God Is Also/Tolstoy.
Young Goodman Brown/Hawthorne.

GOOD AND EVIL; GOODNESS; SIN; VIRTUE.
Barn Burning/Faulkner.
Boule de Suif/Maupassant.
The Canterbury Pilgrims/Hawthorne.
The Capital of the World/Hemingway.
The Celestial Railroad/Hawthorne.
Christ in Flanders/Balzac.
Dawn/Powers.
The Devil Was the Joker/Powers.
Di Grasso--A Tale of Odessa/Babel.
The Dream of a Ridiculous Man/Dostoyevsky.
Ethan Brand/Hawthorne.
The Face of Evil/Frank O'Connor.
The False Gems/Maupassant.
The Forks/Powers.
Gimpel the Fool/Singer.

GOOD AND EVIL; GOODNESS; SIN; VIRTUE. (continued)
Good Country People/Flannery O'Connor.
A Good Man Is Hard to Find/Flannery O'Connor.
The Hint of an Explanation/Greene.
The Light of the World/Hemingway.
Lions, Harts, Leaping Does/Powers.
Mackintosh/Maugham.
Matryona's House/Solzhenitsyn.
The Minister's Black Veil/Hawthorne.
Mr. Know-All/Maugham.
The Most Dangerous Game/Connell.
Prince of Darkness/Powers.
Rappaccini's Daughter/Hawthorne.
Roger Malvin's Burial/Hawthorne.
The Saint/Pritchett.
St. Emanuel the Good, Martyr/Unamuno.
The She-Wolf/Verga.
The Story of My Dovecot/Babel.
The Story-Teller/Saki.
A Tree of Night/Capote.
What Men Live By/Tolstoy.
Where Love Is, There God Is Also/Tolstoy.
Young Goodman Brown/Hawthorne.

GRACE. See RELIGION and CHRISTIANTIY.

GREED.
After the Storm/Hemingway.
All Gold Canyon/London.
A Christmas Tree and a Wedding/Dostoyevsky.
The Death of Ivan Ilyich/Tolstoy.
The Diamond as Big as the Ritz/Fitzgerald.
The Gentleman from San Francisco/Bunin.
How Much Land Does a Man Need?/Tolstoy.
The Legend of Sleepy Hollow/Irving.
Property/Verga.
The Rocking-Horse Winner/Lawrence.
The Touch/O'Flaherty.
Under the Lion's Paw/Garland.

GRIEF; REMORSE.
The Altar of the Dead/James.
The Beast of the Jungle/James.
Belles Demoiselles Plantation/Cable.
The Cat, a Goldfinch, and the Stars/Pirandello.

GRIEF; REMORSE. (continued)
Chickamauga/Bierce and Wolfe versions.
Consolation/Verga.
Criers and Kibitzers, Kibitzers and Criers/Elkin.
The Death of Ivan Ilyich/Tolstoy.
Eventide/Purdy.
A Farewell/Schnitzler.
The Fly/Mansfield.
Gusev/Chekhov.
The Harness/Steinbeck.
Heartache/Chekhov.
The Heavenly Christmas Tree/Dostoyevsky.
In Another Country/Hemingway.
The Lady's Maid's Bell/Wharton.
The Lagoon/Conrad.
Laura/Saki.
Life of Ma Parker/Mansfield.
Malaria/Verga.
Mother Sauvage/Maupassant.
A Mother's Tale/Agee.
The Mourners/Malamud.
The Orphans/Verga.
Sense of Humour/Pritchett.
A Sick Boy's Winter/Moravia.
Strange Moonlight/Aiken.
Suicides/Pavese.
Vanka/Chekhov.
The Visitor/Thomas.
The Waiting/Agee.
War/Pirandello.
Was It a Dream?/Fitz-James O'Brien.
When the Light Gets Green/Warren.
Your Obituary, Well Written/Aiken.

THE GROTESQUE.
[See stories by Sherwood Anderson, Flannery O'Connor, and Edgar Allan Poe.]

GUILT. See also EVIL EYE.
Bartleby/Melville.
The Black Cat/Poe.
The Buck in the Hills/Clark.
A Caddy's Story/Lardner.
Criers and Kibitzers, Kibitzers and Criers/Elkin.
Dawn/Powers.

GUILT. See also EVIL EYE. (continued)
Dermuche/Aymé.
The Dream of a Ridiculous Man/Dostoyevsky.
The Eye/Powers.
Flagman Thiel/Hauptmann.
Flowering Judas/Porter.
Footfalls/Steele.
Free/Dreiser.
Generous Wine/Svevo.
God Sees the Truth, But Waits/Tolstoy.
Guests of the Nation/Frank O'Connor.
The Higgler/Coppard.
An Honest Thief/Dostoyevsky.
The Idiots/Conrad.
Judas/Frank O'Connor.
A Jury of Her Peers/Glaspell.
Keela, the Outcast Indian Maiden/Welty.
The Lady, or the Tiger?/Stockton.
The Lagoon/Conrad.
Like a Bad Dream/Böll.
Little Louise Roque/Maupassant.
Love: Three Pages from a Sportsman's Book/Maupassant.
Metamorphosis/Kafka.
My First Goose/Babel.
The Piece of String/Maupassant.
Prince Roman/Conrad.
The Queen of Spades/Pushkin.
Roger Malvin's Burial/Hawthorne.
The Secret Sharer/Conrad.
A Spinster's Tale/Peter Taylor.
The Tale/Conrad.
The Tell-Tale Heart/Poe.
A Tragedy of Two Ambitions/Hardy.
The White Quail/Steinbeck.

HABIT. See OBSESSION.

HAPPINESS.
Consolation/Verga.
Desire/Stephens.
The Dream of a Ridiculous Man/Dostoyevsky.
The Happiest I've Been/Updike.
Happiness/Lavin.
The Invisible Collection/Zweig.

HEAVEN; PARADISE ON EARTH.
Bontsha the Silent/Peretz.
The Celestial Omnibus/Forster.
The Celestial Railroad/Hawthorne.
Devotion Without End/Peretz.
Doc Mellhorn and the Pearly Gates/Benét.
The Dream of a Ridiculous Man/Dostoyevsky.
If Not Higher/Peretz.
The Man Who Saw Through Heaven/Steele.
The Other Side of the Hedge/Forster.

HELL.
The Devil and Daniel Webster/Benét.
Doc Mellhorn and the Pearly Gates/Benét.
The Generous Gamester/Baudelaire.

HELPLESSNESS. See also DEPRESSION, etc.
Cat in the Rain/Hemingway.
Daddy Wolf/Purdy.
Death in the Woods/Anderson.
The Egg/Anderson.
Grace/Joyce.
University Days/Thurber.

HEROES, HEROINES; LEADERS.
The Battler/Hemingway.
Champion/Lardner.
Clay/Joyce.
The Devil and Daniel Webster/Benét.
The Fastest Runner on Sixty-First Street/Farrell.
Fifty Grand/Hemingway.
Funes the Memorious/Borges.
The Gray Champion/Hawthorne.
Greatest Man in the World/Thurber.
Herodias/Flaubert.
A Jug of Silver/Capote.
The Leader of the People/Steinbeck.
The Legend of St. Julian/Flaubert.
Mr. Dooley on the Popularity of Firemen/Dunne.
My Old Man/Hemingway.
A Mystery of Heroism/Crane.
One Officer, One Man/Bierce.
One Kind of Officer/Bierce.
A Simple Heart/Flaubert.
A Son of the Gods/Bierce.

HEROES, HEROINES; LEADERS. (continued)
Three Miraculous Soldiers/Crane.
Wee Willie Winkie/Kipling.
The Wide Net/Welty.

HOLIDAY.
Christmas Every Day/Böll.
Christmas Is a Sad Season for the Poor/Cheever.
A Christmas Memory/Capote.
A Christmas Tree and a Wedding/Dostoyevsky.
Clay/Joyce.
The Dead/Joyce.
Devotion Without End/Peretz.
Epiphany/Maupassant.
Eternal Triangle/Frank O'Connor.
The Heavenly Christmas Tree/Dostoyevsky.
If Not Higher/Peretz.
Madame Tellier's Excursion/Maupassant.
May Day/Fitzgerald.
Old Folks' Christmas/Lardner.
An Outing in the Country/Maupassant.
The Peasant Marey/Dostoyevsky.
A Story/Thomas.
A Worn Path/Welty.

HOME. See also FAMILY.
The Basement Room/Greene.
The Burning/Welty.
The Fall of the House of Usher/Poe.
How I Contemplated the World . . ./Oates.
Matryona's House/Solzhenitsyn.
The Patented Gate and the Mean Hamburger/Warren.
The Revolt of "Mother"/Mary E. Wilkins Freeman.

HOPE. See OPTIMISM.

HOSPITALITY; OFFENSE TO COMMUNITY. See also COMMUNITY.
The Aged Folk/Daudet.
Bart Davis's Dance/George Washington Harris.
Effie Whittlesy/Ade.
Mateo Falcone/Mérimée.
Taste/Dahl.
The Three Strangers/Hardy.
Two Lovely Beasts/O'Flaherty.